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A NEW VARIORUM EDITION

OF

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SHAKESPEARE

EDITED BY

HORACE HOWARD FURNESS

VOL. I

ROMEO AND JULIET

PHILADELPHIA
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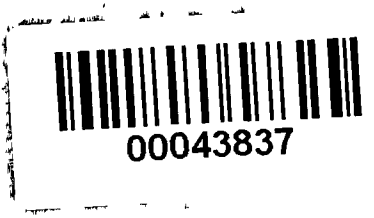
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TO

"THE SHAKSPERE SOCIETY OF PHILADELPHIA"

THIS VOLUME

IS

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PREFACE

It is now nearly fifty years since the last so-called Variorum Edition of Shakespeare, edited by Boswell, (the son of Johnson's biographer,) was published in twenty-one octavo volumes; and whatever may be the defects of the notes therein collected, and however much they may seem to justify the contempt heaped upon 'Shakespearian commentators,' or be sneered at as 'necessary evils,' that edition remains to this day the storehouse whence succeeding editors of Shakespeare have drawn copious supplies of illustration and criticism. It is indispensable to a thorough study of Shakespeare—as necessary to Shakespeare as Orelli to Horace, or Dissen to Pindar. Not that an acquaintance with this mass of commentary is essential to the enjoyment of Shakespeare's plays, or that there may not be even a very full appreciation of their marvellous beauties as they appear in the unaided text. A man may be a good Christian without any knowledge of the commentaries on the Bible, and yet no one questions their value.

Nevertheless, valuable as the Variorum of 1821 is, it is very far from supplying the needs of Shakespeare students at the present day. It is in fact merely rudimentary. In the fifty years that have elapsed since its publication, Shakespearian criticism has made great progress, greater in fact than during any other preceding half-century; and, although in the list of recent editors are found no such world-renowned names as Pope and Johnson, yet Shakespeare has never had critics who brought to their task greater learning, keener critical sagacity and more reverential love than have been shown by his more modern editors. The student of Shakespeare is no longer offended by the patronizing tone in which it was the wont to refer to 'our author' or 'our poet,' obscure passages are no longer termed 'nonsense'

which 'must be reformed,' and the cry of 'bad grammar' is hushed The art of writing notes by exclaiming at the 'asinine tastelessness of preceding critics, so wittily described by Dr. Johnson, is happily becoming one of the lost arts, and scathing invective over matters which might seem to 'exercise the wit without engaging the passions,' has disappeared before a single desire to make clear what is obscure.

The valuable notes, however, of such editors as Knight, Singer, Collier, Ulrici, Delius, Dyce, Hudson, Staunton, White, Clarke, Keightley, and Halliwell, are to be found only in as many different volumes; and to gather the comments of these critics on doubtful passages involves no small amount of labour and much delay. To abridge the labour and to save the time by collecting these comments after the manner of a Variorum and presenting them, on the same page, in a condensed form, in connection with the difficulties which they explain, is the purpose and plan of the present edition.

A review of the critical labours of preceding editors,

> 'Many for many virtues excellent,
> 'None but for some, and yet all different,'

belongs more properly to the general Preface of all the Plays rather than to the Preface of a single Play, even if such a review be not, under any circumstances, impertinent in an edition like the present, where every editor speaks for himself.

The appearance, in 1863, of the so-called Cambridge Edition created an era in Shakespearian literature, and put all students of Shakespeare's text in debt to the learned and laborious editors: Messrs. Glover, Clark, and Wright.

In the Cambridge Edition, at the foot of every page, is given a thorough and minute collation of the Quartos and Folios and a majority of the *variæ lectiones* of many modern editors, together with many conjectural emendations, proposed, but not adopted into any text—the result on the part of the editors of very extensive reading. It is hardly possible to over-estimate the critical and textual value of such an edition.

The respect, however, wherein the plan of the Cambridge Edition is

open to improvement—and I say it with deference—is that, while it gives the readings of the old editions, it omits to note the adoption or rejection of them by the various editors, whereby an important element in estimating these readings is wanting; however uncouth a reading may seem at first sight, it ceases to be the 'sophistication' of a printer when we learn that men so judicious as Capell or Dyce had pronounced in its favour; and in disputed passages it is of great interest to see at a glance on which side lies the weight of authority. Moreover, by this same defect in the plan of the Cambridge Edition, credit is not always given to that editor who, from among the ancient readings, first adopted the text since generally received; and, indeed, the Cambridge Editors themselves suffer from this omission, when it happens, as it sometimes does, that their own excellent selection is passed over uncredited.

It was this omission in the textual notes of the Cambridge Editors that first led to the present undertaking, which is designed to supply that want, and at the same time to make a New Variorum, which, taking the Third Variorum, that of 1821, as a point of departure, should contain the notes of the editors since that date only; in other words, to form a supplement to the Third Variorum. But it was very soon found that the extent to which the notes of the Variorum enter into the composition of the notes of subsequent editors rendered such a plan impossible. It was therefore decided to prepare a New Variorum, superseding that of 1821 in so far as it should contain all the notes in the latter, except such as the united judgments of all the editors since that date have decided to be valueless, together with all the original notes of these editors themselves.

Of this edition the First Volume is here presented to the public; and nothing more remains to be added but an explanation of the plan and principles upon which it has been formed.

First. In the matter of TEXT, I had originally decided, in order to save printing and space, to adopt the text of some one edition from which all the variations of the Quartos and Folios and other editions should be noted, and for this purpose the Cambridge Edition was selected; but, in consequence of unforeseen obstacles, I altered my

plan, and have, as a general rule, adopted the reading of a majority of the ablest editors, but not always: in some cases I have followed only one editor; and this I have felt at liberty to do, since, in such an edition as the present, it makes very little difference what text is printed *in extenso*, since every other text is also printed with it on the same page.

Secondly. In the textual notes will be found a collation of the Four Folios, four out of the five Quartos, and the texts of the thirty-five editions enumerated on p. xvii. Only those readings are noted which vary from the text; all that are not mentioned agree with it. Students accustomed to the use of the textual notes in the Cambridge Edition will not, I think, find any difficulty in understanding mine. Of course abbreviations were indispensable, but I have endeavoured to make them as intelligible as possible.

'*The rest*' signifies all the Quartos and Folios other than those specified: for this abbreviation I am indebted to the Cambridge Edition.

The editors from Rowe to Capell agree far oftener than they disagree; I have therefore employed the sign '*&c.*' to denote Rowe, Pope, Theobald, Hanmer, Warburton, and Johnson. When one or two of them are noted as following one reading, the sign '*&c.*,' is still made to do duty for the others that follow another reading.

As many of the editors have adopted the text of the Variorum, I have used the abbreviation '*Var.*' to denote the Variorum of 1821, Rann, Harness, Singer (ed. 1), Campbell, Cornwall and Hazlitt; it also includes Steevens's edition of 1793. Collier's text, unless otherwise noted, invariably includes Verplanck's.

When after either of the two latter abbreviations, *&c.* and *Var.*, the name of any editor is included in a parenthesis, it is to be understood that the editor thus distinguished follows, unless otherwise noted, the same reading as in the text. It is to be borne in mind that this is the rule only after these abbreviations; when parentheses are elsewhere employed they designate the editor who first suggested the given emendation; *e. g.*, in Act I, scene v, line 92, '*fine*] Theob. (Warb.)' means that although Theobald's is the first edition in which this reading is found, instead of the 'sinne' of the Quartos and Folios, yet it was Warburton's suggestion. This form of abbreviation I have

also adopted from the Cambridge Edition, as also the letters F and Q with inferior numerals to betoken the various Folios and Quartos.

When, after certain readings have been noted as followed by certain editors, all the rest of the editors adopt the reading of the Variorum, I have used the abbreviation '*Var. et cet.*' Exceptions are placed in parentheses; *e. g.*, I, v, 19, '*You are welcome*] Var. et cet. (Knt. Dyce, Sta. Clarke, Cambr.)' means that the editors in parenthesis do not adopt the reading of the Variorum and the rest, but read as in the text.

Where the Quartos and Folios have a uniform reading different from the generally accepted modern text, the editor who introduced the change is specified without giving the list of his predecessors who followed the ancient reading. *E. g.*, I, iv, 47, '*our five*] Mal. (Wilbraham conj.) *our fine* Qq. Ff. Ulr.' signifies that Malone, at the suggestion of Wilbraham, first read 'five' for *fine*, and that Rowe, Pope, Theobald, Hanmer, Warburton, Johnson, Capell, and Steevens followed the old copies; and lastly that Ulrici alone, of editors since Malone, reverted to the Quartos and Folios.

I have very seldom noted the *variæ lectiones* of the First Quarto; it differs so widely that to do so in every instance in foot-notes is impossible. I have therefore followed the example of the Cambridge Edition, and reprinted it entire at the end of the play. When referred to in the textual notes it is designated as (Q_1).

For the sake of economy in space I have not always recorded the metrical arrangement of Rowe, who almost invariably follows the Fourth Folio.

The Manuscript Corrector of Mr Collier's Second Folio I have uniformly designated by the sign '*Coll. (MS.)*', and where his emendations have been adopted by subsequent editors I have sometimes violated the chronological order by placing him the first in the list,—before Ulrici, his warmest advocate.

In some other instances also I have placed an editor immediately after an emendation suggested by him, but adopted by others in editions which chronologically precede his. *E. g.*, V, iii, 169, Dyce suggested 'rest,' for *rust* in his 'Remarks', &c., published in 1844, which was adopted by three editors before Dyce's own edition appeared in

1857. I have nevertheless placed Dyce before the others. In all these cases the commentary will explain any such apparent irregularity.

When, in recording the *variæ lectiones* of the Quartos and Folios, the point at issue is a matter of punctuation, I have not noted trivial differences of spelling, but have followed the spelling of the majority. *E. g.*, where attention is called to the period after *enough*, although the First and Second Folio have 'inough' and the Third Folio has 'enough,' I have thought it sufficient to record '*inough.* $F_1F_2F_3$.'

On the other hand, when it is a matter not of punctuation, but of words, I have not swelled the space of the notes by giving every variety of punctuation. *E. g.*, III, v, 176–178, Theobald, Hanmer and Warburton are recorded as following Pope in adopting the lines from the First Quarto, although they differ from him immaterially in punctuation.

Mere verbal differences in Stage-directions I have not recorded; where Rowe has 'Ex. Mer. Ben.' and the text reads 'Exeunt Mercu-'tio and Benvolio,' the whole phrase is credited to Rowe. It shows little respect for the reader to leave nothing to his intelligence.

As the textual notes in this edition at once invite comparison with those in the Cambridge Edition, it may not be needless to state briefly the points of identity and difference.

The collation of the Quartos and Folios is wholly my own, so far as examining every word in every one of them can make it so. I have conducted the examination with all the carefulness at my command. I have not wittingly recorded a single reading in them at second hand, except in the case of the Fifth Quarto, of which I have only an imperfect copy, lacking about seventy lines at the end of the first Act, and about a hundred and fifty at the end of the fifth; within these spaces I am indebted to Prof. Mommsen and the Cambridge Editors for citations of that Quarto. For the collation of the other Quartos I have used Mr Ashbee's Facsimiles, between which and the readings recorded in the foot-notes of the Cambridge Edition I have found about twenty discrepancies, all trifling, and tending to show that the original copies used by Mr Ashbee and the Cambridge Editors varied. For instance, in I, v, 115 the Cambridge Edition gives *Catulet* as the reading of Q_3, Mr Ashbee's Facsimile has 'Capulet'; in III, iii, 160

the Cambridge Edition records *learaing* in Q_4, the Facsimile has 'Learning'; in V, i, 7 the former notes from Q_4 *dreames that gives*, the latter 'dreame that gives'; *brase* of the Cambridge Edition is 'brace' in the Facsimile, &c. &c. (It may not be amiss to add that the readings of the Facsimile that vary from the Cambridge Edition have been kindly verified for me by an eminent Shakespearian collector in London, and found to agree with the original copies in the British Museum and in his own Library.) About the same number of discrepancies appeared between the original Folios that I have used and those used by the Cambridge Editors. For instance, the latter note '*mlgh'st* F_4'; '*stent thou* F_3'; '*saint-seucing* F_2' for 'migh'st,' 'stent thee,' and 'saint-seuncing' in my copies respectively. I do not doubt but that the Folios used by the Cambridge Editors would in every the smallest particular sustain the correctness of their notes, so greatly do the old copies, Quarto and Folio, of the same date, differ, but I mention these facts solely for the sake of justifying the discretion which I have used in recording the *variæ lectiones* of these ancient copies. I have not noted manifest misprints in passages about which there never has been and never can be any difficulty, or such differences of spelling as *Wensday* or *Wendsday* for Wednesday, *Petrucheo* for Petruchio, or *Catulet* for Capulet; nor have I noted differences of punctuation where the sense could be in no wise affected. Were there any evidence that Shakespeare had ever corrected the proof-sheets of this play, or that it was even printed from his manuscript, every comma should be held sacred, but when we know that we have to get at Shakespeare ofttimes through the interpretation of an ignorant compositor, and that copies of the very same date differ, such minute collation verges on trifling and caricature. The punctuation adopted by such critics as Dyce, or Staunton, or the Cambridge Editors appears to me of much higher authority than that of the Quartos and Folios. Of course the case is very different in doubtful or disputed passages, where the student should have before him every aid that the old copies can afford, and no mispelling nor misprint is too gross, nor punctuation too minute, to be recorded.

Apart from the distinctive feature of the foot-notes of this edition, which is, that the different texts are given of over thirty modern edi-

tions, and apart from the discretion which I have exercised in recording the collation of the Quartos and Folios, the most noticeable difference between the textual notes in the present edition and those in the Cambridge Edition is, that I have not noted all the phrases and passages omitted by Pope, whose edition was not a success in his own day, and never has been since. His omissions were monstrous and arbitrary, and where they have not been endorsed by any subsequent editor, except perhaps Hanmer, I have not noted them. When other editors have followed his example, the omission is duly recorded.

Wherever I have adopted in the textual notes a *varia lectio* from the Cambridge Edition, I have acknowledged it by placing after it an asterisk.

In the COMMENTARY will be found, *first*, the notes adopted by modern editors from the Variorum of 1821, and at the end of every note the names in *Italics* of all the editors by whom it has been adopted.

Then follow the original notes of the English and German editors.

From all notes I have omitted references simply to the *variæ lectiones* of the old copies, except where they were necessary to explain the substance of the note.

I have also omitted the personalities of editors. One or two of them have been thoughtlessly retained in the earlier pages of this volume, before I had made it a stringent rule to exclude them, and when I had not fully in mind that portion of Dr. Johnson's brilliant preface which the reader will pardon me for quoting, since Shakespeare commentators have so often offended in this respect: 'It is 'not easy to discover from what cause the acrimony of a scholiast can 'naturally proceed. The subjects to be discussed by him are of very 'small importance; they involve neither property nor liberty; nor 'favour the interest of sect nor party. But whether it be, that *small* '*things make mean men proud*, and vanity catches small occasions; or 'that all contrariety of opinion, even in those that can defend it no 'longer, makes proud men angry; there is often found in comment-'aries a spontaneous strain of invective and contempt, more eager and 'venomous than is vented by the most furious controvertist in poli-'tics against those whom he is hired to defame. Perhaps the lightness

'of the matter may conduce to the vehemence of the agency; when the 'truth to be investigated is so near to inexistence as to escape atten- 'tion, its bulk is to be enlarged by rage and exclamation; that to 'which all would be indifferent in its original state may attract notice 'when the fate of a name is appended to it. A commentator has indeed 'great temptation to supply by turbulence what he wants of dignity, 'to beat his little gold to a spacious surface, to work that to foam 'which no art or diligence can exalt to spirit.'

From the German editions those notes only are taken which are not exclusively designed for a German public. Here and there explanations which I have introduced from this quarter have been drawn, I apprehend, from the 'depths of German consciousness.' To save space, I have not included the names of German editors among those who have adopted the Variorum notes, nor have I repeated those notes from the Variorum which only the foreign editors have selected. As may be very naturally supposed, (although the opposite belief has pretty generally prevailed in Germany,) the foreign editors are indebted at every step to the English editors. Lessing revealed Shakespeare to Germans, but not to Englishmen. Rowe, Pope, Theobald, Hanmer, Warburton, and Johnson had supplied with their editions the English demand for the works of him whose supremacy all acknowledged, before Lessing's powerful voice was raised in the interest of Shakespeare; and at the very hour that he was writing his *Hamburgische Dramaturgie*, Capell was producing, with a laborious care rarely surpassed, an edition which to this day stands almost unrivalled for purity of text. In philosophical or æsthetic criticism on Shakespeare the Germans have shown themselves eminent, and it has been a very grateful task to lay before the English reader some of the results of their keen and refined labours; at no time has the lack of space been more irksome than when it has compelled me to abridge or omit much of German criticism that I have been anxious to retain. Occasionally the demand made by German commentators upon our admiration a little outruns our ability to meet it, as when, for example, Prof. Lemcke of Marburg says:

'Let us for once lay aside our proverbial modesty, and openly de- 'clare that it is not the affinity of race, nor the indications in his poetry

'of a German spirit, which have brought us so close to Shakespeare, 'but it is that God-given power vouchsafed to us Germans before all 'other nations, by the grace of which we are enabled to recognize true 'genius, of whatsoever nation, better than other nations, ofttimes better 'than its own, and better to enjoy and to appropriate its gifts. We un- 'derstand and love Shakespeare by virtue of that same German insight 'which has helped the Italians to understand their Dante, which has 'helped the Spaniards to arrange their Romances, and which is now 'and always helping the French to explore the treasures of their me- 'diæval literature. We comprehend and love Shakespeare by virtue 'of that Faust element in us which instinctively recognizes a genius 'where other nations, with their Wagner eyes, can perceive only a 'black poodle—in a word, we comprehend and love Shakespeare 'because we are undeniably a "Nation of Thinkers," as other nations 'have before now so often been obliged with ill-concealed vexation to 'acknowledge.'

Our defence, if any be needed, may safely be left in the hands of so accomplished a scholar as Prof. Mommsen, whose edition of Romeo and Juliet will stand as long as Shakespeare is studied, a monument of critical sagacity, patient toil and microscopic investigation of the text. 'It is assuredly a valuable work,' says this eminent scholar, 'to epitomize intelligently the great English commentaries 'on Shakespeare; here and there by a collation of the old copies we 'may happily settle some doubtful reading, but it is a perilous game 'not to confess, under all circumstances, frankly and modestly, that 'we are wholly dependent on the English; verily we should suffer 'wreck if with the one hand we accept from them all the means by 'which we live and breathe, and with the other, by way of thanks, 'fling scorn and contempt upon their names.'

I have also introduced here and there into the Commentary, from nearly fifty different sources, criticisms and notes which seemed too fragmentary to be inserted in the Appendix, and which might lose much of their point separated from the passages to which they apply. Many of these more properly come under the head of Illustrations; but I was unwilling to separate them from the text for the reason just

given, and also because I did not wish to introduce another division in a volume that seems already sufficiently varied.

In the APPENDIX are given, first, certain notes that were too long to be inserted in the Commentary, and next the various Prefaces of the different modern editors, digested and divided under separate subjects. Then follow extracts from English, French, and German critics. Continually haunted as I have been by the fear of making the volume too bulky, I have been obliged to make a selection, and in so doing I decided to give more space to the French and German than to the English. It must be borne in mind that references to this tragedy alone, and not to Shakespeare in general, would be appropriate in this volume. It has given me especial pleasure to lay before the English reader the extracts from the French: it is but little known, in this country at least, outside the ranks of Shakespeare students, how great is the influence which Shakespeare at this hour is exerting on French literature, and how many and how ardent are his admirers in that nation.

On p. xviii I have enumerated, in the list of books quoted, some six or seven volumes, which, judging from their titles only, might seem to contain matter that should be incorporated in a volume like the present, but in which nothing has been found either pertinent or available. They have been included, however, in the list, lest their absence should imply neglect or oversight on the part of the editor. It is not to be supposed that the list contains all or nearly all of the Books, Pamphlets, or Reviews that have been consulted.

In the textual notes will be found the valuable conjectures of Professor George Allen of the University of Pennsylvania; in the Appendix is his explanation of the theory on which they are, most of them, based; no one who has studied Sidney Walker's volumes can fail to be interested in the development of a law of pronunciation and rhythm which that acute critic so narrowly missed, and which here, for the first time, has found an expositor whose name has been for so many years a synonym, in our city, for accurate and finished scholarship.

Steevens's remark, in the last century, that every new edition of Shakespeare must be an experiment, is emphatically true of the present volume, and to suppose that no errors lurk in it would betoken in the editor a strange degree of folly. It will be preternatural if there be not many in it. In excuse for the imperfections of my work, I should doubtless have quoted the Latin proverb, had I not lately noted that Cotgrave, a contemporary of Shakespeare, considered 'Hvmanum est 'errare' as even in his day quite too threadbare to serve as an excuse for those errors 'such as the malicious and ignorant shall captiously pinch or fondly point at.' I shall therefore only say that where errors may be found, they are not due to any stinted painstaking on my part.

There now only remains to me the pleasant duty of acknowledging the kind offices that have lightened my labours. My chiefest thanks are tendered to Professor ALLEN, whose mature judgment, and ripe and accurate scholarship, have frequently afforded me, while the work was going through the press, that aid and comfort, which only those can appreciate who have entered upon the thorny, perilous, and bewildering path of an editor. To Mr A. I. FISH, whose name has been so long associated in this city with the study of Shakespeare, and who has for many years been the Dean and the moving spirit of 'The Shakspere Society of Philadelphia,' I owe my warm acknowledgments for his friendly interest and unfailing sympathy, as well as for the unrestricted use of his library where my own was deficient. To Mr EDWIN FORREST my sincere thanks are due for the prompt and liberal manner in which he placed at my service his valuable copies of the Second and Third Folios. To Mr ROBERT F. SMITH I am also indebted for the loan of Halliwell's Folio Edition. I cannot lay claim to all the translations in the Appendix. Some of those from the German were made by my father, and some from the French by my sister, Mrs A. L. WISTER, and by one still nearer. The public, who have so often and so emphatically welcomed other translations from the hands of the first two, will thus have a proof that certain portions, at least, of this work are beyond criticism.

H. H. F.

LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES.

The First Quarto (Ashbee's Facsimile)	1597
The Second Quarto do	1599
The Third Quarto do	1609
The Fourth Quarto do (undated.)	
The First Folio (Staunton's Photolithograph)	1623
The Second Folio	1632
The Fifth Quarto	1637
The Third Folio	1664
The Fourth Folio	1685
ROWE	1709
POPE (First Edition)	1725
POPE (Second Edition)	1728
THEOBALD (First Edition)	1733
THEOBALD (Second Edition)	1740
HANMER	1744
WARBURTON	1747
JOHNSON	1765
CAPELL	1768
RANN	1786–1794
STEEVENS	1793
The Third Variorum	1821
HARNESS	1825
SINGER (First Edition)	1826
CAMPBELL (London, 1866)	1838
KNIGHT (First Edition)	1838
CORNWALL	1839
COLLIER (First Edition)	1842
VERPLANCK	1847
HAZLITT	1851
ULRICI	1853
DELIUS	1855
HUDSON	1856
SINGER (Second Edition)	1856
DYCE (First Edition)	1857
STAUNTON	1857
COLLIER (Second Edition)	1858
R. G. WHITE	1861
CHAMBERS	1862
CHARLES and MARY COWDEN CLARKE	1864
HALLIWELL (Folio Edition)	1864
KNIGHT (Second Edition)	1864
DYCE (Second Edition)	1865
The Cambridge Edition	1865
KEIGHTLEY	1865

LIST OF BOOKS QUOTED AND CONSULTED IN THE PREPARATION OF THIS VOLUME.

OTWAY: *Caius Marius* (London, 1712) 1703
UPTON: *Critical Observations on Shakespeare* 1746
GREY: *Critical, Historical and Explanatory Notes* 1754
CAPELL: *Notes and various Readings* 1759
HEATH: *A Revisal of Shakespeare's Text* 1765
FARMER: *Essay on the Learning of Shakespeare* 1767
JOHNSON and STEEVENS: *The Plays of Shakspeare* 1773
JOHNSON and STEEVENS: *The Plays of Shakspeare* 1778
MASON: *Comments on the last edition of Shakespear's Plays* .. 1785
STEEVENS: *The Plays of Shakspeare* 1785
WHITER: *Specimen of a Commentary on Shakespeare* 1794
REED: *The Plays of Shakspeare* (First Variorum) 1803
SEYMOUR: *Remarks, critical, conjectural, and explanatory, upon the Plays of Shakespeare* 1805
CHEDWORTH: *Notes on some Obscure Passages in Shakespeare* .. 1805
DOUCE: *Illustrations of Shakespeare* (London, 1839) 1807
DRAKE: *Shakspeare and his Times* 1807
REED: *The Plays of Shakspeare* (Second Variorum) 1813
BECKET: *Shakspeare's Himself Again* 1815
JEFFREY: *Essays* (London, 1846) 1817
HAZLITT: *Characters of Shakspeare's Plays* (New York, 1846) .. 1818
JACKSON: *Shakspeare's Genius Justified* 1818
CALDECOTT: *Hamlet and As You Like It* 1820
NARES: *Glossary* (London, 1867) 1822
SKOTTOWE: *Life of Shakespeare* 1824
GRAVES: *Essay on the Genius of Shakespeare, with Critical Remarks on the Characters of Romeo, Hamlet, Juliet and Ophelia* 1826
MRS. JAMESON: *Characteristics of Women* 1833
KEIGHTLEY: *Fairy Mythology* 1833
COLERIDGE: *Literary Remains* 1836
BROWN: *Autobiographical Poems* 1838
DYCE: *Remarks on Mr. Collier's and Mr. Knight's edition of Shakespeare* 1844
MITFORD: *Gentleman's Magazine* 1845
HUNTER: *New Illustrations* 1845
The Shakespeare Society's Papers, Vol. ii 1845
The Shakespeare Society's Papers, Vol. iii 1847
BIRCH: *Inquiry into the Philosophy and Religion of Shakespeare* .. 1848

SIMROCK: *Plots of Shakespeare's Plays* 1850
HARTLEY COLERIDGE: *Essays* 1851
COLLIER: *Notes and Emendations from the Early Manuscript corrections in a Copy of the Folio*, 1632 1852
BELL: *Shakespeare's Puck and his Folk-Lore* 1852–1860
SINGER: *The Text of Shakespeare Vindicated* 1853
DYCE: *A Few Notes* 1853
HUNTER: *A Few Words in Reply to the Animadversions of the Reverend Mr Dyce* 1853
COLLIER: *Notes and Emendations* (Second Edition) 1853
WILLIAM SIDNEY WALKER: *Shakespeare's Versification* 1854
RICHARD GRANT WHITE: *Shakespeare's Scholar* 1854
HALLAM: *Introduction to the Literature of Europe* (Fifth Edition) 1855
MAGINN: *Shakespeare Papers* 1856
MITFORD: *Cursory Notes on various passages in the text of Beaumont and Fletcher, as edited by the Rev. A. Dyce, and on his 'Few Notes on Shakespeare'* 1856
COLLIER: *Seven Lectures on Shakespeare and Milton by the late S. T. Coleridge. With a list of all the MS. Emendations in Mr Collier's Folio Shakespeare of* 1632 1856
BADHAM: *The Text of Shakespeare* (Cambridge Essays) 1856
LUNT: *Three Eras of New England* 1857
BATHURST: *Remarks on the Differences in Shakespeare's Versification in different periods of his Life* 1857
DYCE: *Strictures on Mr Collier's new edition* 1859
CRAIK: *The English of Shakespeare* (Second Edition) 1859
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ROMEO AND JULIET

DRAMATIS PERSONÆ.[1]

ESCALUS, prince of Verona.
PARIS, a young nobleman, kinsman to the prince.
MONTAGUE, } heads of two Houses at variance with each other.
CAPULET, }
ROMEO, son to Montague.
MERCUTIO, kinsman to the prince, and friend to Romeo.
BENVOLIO, nephew to Montague, and friend to Romeo.
TYBALT, nephew to Lady Capulet.
An old man, of the Capulet family.[2]
FRIAR LAURENCE, a Franciscan.
FRIAR JOHN, of the same order.
BALTHASAR, servant to Romeo.
SAMPSON, } servants to Capulet.
GREGORY, }
PETER, servant to Juliet's nurse.
ABRAHAM,[3] servant to Montague.
An Apothecary.
Three Musicians.
Page to Paris; another Page; an Officer.

LADY MONTAGUE, wife to Montague.
LADY CAPULET, wife to Capulet.
JULIET, daughter to Capulet.
Nurse to Juliet.

Citizens of Verona; Kinsfolk of both Houses; Maskers, Guards, Watchmen, and Attendants.

Chorus.

SCENE: *Verona: Mantua.*

[1] DRAMATIS PERSONÆ.] Dyce, Cambr. First given, imperfectly, by Rowe.
[2] of the...family] his cousin, Capell. Uncle to Capulet, Var.
[3] ABRAHAM] Dyce, Cambr. ABRAM, Var. et cet.

THE TRAGEDY OF

ROMEO AND JULIET.

PROLOGUE.

Enter CHORUS.

Chor. Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.

PROLOGUE. Enter Chorus. Chor.] Dyce (ed. 2), Camb. Edd. The Prologue. Corus *or* Chorus. Qq.

1—14. *Two...mend.*] Om. Ff. Rowe inserts ad fin.

8. *Do*] Rowe. *Doth* Qq. Ulr. Sta.

Enter Chorus] MAL. This I suppose meant only that the prologue was to be spoken by the same person who personated the Chorus at the end of the first Act. [*Har. Coll. Verp. Huds. White, Hal. Clarke.*

ULR. This was the usual name of the person who spoke the prologues and epilogues to the play or to single acts—a custom derived from those older dramas which (like the Gorboduc of Lord Sackville and Th. Norton, 1562), modeled on the antique, adopted the Chorus, and employed it as a Prologue. This Chorus is probably not Sh.'s, and was therefore omitted by Heminge and Condell.

8. **Do**] COLL. "*Doth*" is a grammatical error, not corrected in subsequent editions.

ULR. The old reading may be justified in two ways. First of all, Percy, one of the most thorough scholars in Old English literature, remarks that in Old English

The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

[*Exit.*

14. *here*] *heare* Q_2.
[exit] Capell, Dyce (ed. 2). Om. The rest.

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not only the third person singular but also the third person plural has, in the present tense, the final syllable *eth;* and Tollet traces this to the Anglo-Saxon, in which it is the grammatical rule, corresponding to the Danish-Saxon that has only *es* instead of *eth*. Shakspere thus may have adhered to the Old English form here and there, where it suited him. He mostly uses it, however (and this is the second reason in favor of "*Doth*"), only where, at all events, it has the force of the singular—namely, where the sense is collective, and the plural (as here, "overthrows") has essentially the signification of the singular.

WHITE. I am not quite sure that the disagreement [of "*Doth*"] with the nominative is the result of a misprint or of any other error.

12. **two hours**] DEL. This time as the probable duration of one of Sh.'s dramas occurs also in the Prologue to Hen. VIII:—"may see away their shilling Richly in two short hours."

ACT I.

SCENE I. *Verona. A public place.*

Enter SAMPSON *and* GREGORY, *of the house of Capulet, with swords and bucklers.*

Sam. Gregory, on my word, we'll not carry coals.

ACT I. SCENE I.] Actus Primus. Scæna Prima. Ff. Om. in Qq.

A public Place.] Capell. The Street in Verona. Rowe.

of the.... bucklers.] with.... bucklers, of....Capulet. QqFf. oddly arm'd. Capell.

1. *on*] Qq. Pope, &c., Coll. Ulr. Del. White, Camb. Edd. *A* $F_1F_2F_3$. *a* F_4, Rowe. *o'* Capell, Var. et cet.

Stage Direction] CAMB. EDD. There is no division into Acts and Scenes in the Quartos, nor any trace of division in the Folios, except the "Actus Primus, Scæna Prima" at the beginning of the play.

1. **carry coals**] STEEV. Warburton observes that this was a phrase formerly in use to signify *the bearing of injuries;* but, as he gives no instances, I subjoin the following. Nash in his Have With you to Saffron Walden, 1595, says: "We will *bear no coles,* I warrant you." Again, in Marston's Antonio and Mellida, second part, 1602: "He has had wrongs; and if I were he I would *bear no coles.*" Again, in Law Tricks, by John Day, 1608: "I'll *carry coals* an you will, no horns." In May-Day, by Chapman, 1610 [in SING., 1608]: "You must swear by no man's beard but your own, for that may breed a quarrel; above all things you must *carry no coals.*" "Now, my ancient being a man of an *un-coal-carrying* spirit," etc. Again, in Ben Jonson's Every Man out of his Humour: "Here comes one that will *carry coals;* ergo, will hold my dog." [*Cham.*] In Hen. V: III, ii, 49: "At Calais they stole a fire-shovel; I knew by that piece of service the men would *carry coals.*" [*Sing. Huds.*] Again, in The Malcontent, 1604: "Great slaves fear better than love, born naturally for a *coal-basket.*" [*Hal.*

PERCY. This phrase continued in use to the middle of the last century. In a little satirical piece of Sir John Birkenhead, entitled Two Centuries [of books] of St. Paul's Churchyard, etc., published after the death of King Charles I, No. 22, p. 50, is inserted "*Fire! fire!* a small manual, dedicated to Sir Arthur Haselridge; in which it is plainly proved by a whole chauldron of Scripture that John Lillburn will not *carry coals.*" By Dr. Gouge. [*Hal.*

NARES. The origin of the phrase is this, that in every family the scullions, the turnspits, the carriers of wood and coals were esteemed the very lowest of menials. The latter in particular were the *servi servorum,* the drudges of all the rest. Such attendants upon the royal households in progresses were jocularly called the "blackguard," and hence the origin of that term. [*Sing. Huds.*] In most of these cases charcoal is probably meant.

Gre. No, for then we should be colliers.
Sam. I mean, an we be in choler, we'll draw.
Gre. Ay, while you live, draw your neck out o' the collar.
Sam. I strike quickly, being moved.
Gre. But thou art not quickly moved to strike.
Sam. A dog of the house of Montague moves me.
Gre. To move is to stir, and to be valiant is to stand: therefore, if thou art moved, thou runn'st away.

3. *an*] Theob. *and* Qq. *if* Ff, Rowe, Knt. (ed. 1), Cham.
4. *out o' the*] Huds. Dyce, Sta. Cambr. *out o' th* F_1F_2. *out o' th'* F_3F_4, Rowe, Capell. White. *out of* Q_2Q_3. *out of the* Q_4Q_5, Theob. Warb. Johns. Var. et cet.
8, 9. As prose, Pope, from (Q_1). Two lines, the first ending *stand:* in QqFf.

KNT. Upon a passage in Ben Jonson's "Every Man out of his Humour," Gifford has this note: "In all great houses, but particularly in the royal residences, there were a number of mean and dirty dependants whose office it was to attend to the wood-yard and sculleries, etc. Of these (for in the lowest deep there was a deeper still), the most forlorn wretches seem to have been selected to carry coals to the kitchen, halls, etc. To this smutty regiment, who attended the progresses and rode in the cart with the pots and kettles, which, with every other article of furniture, were then moved from palace to palace, the people in derision gave the name of blackguards, a term since become familiar, and never properly explained." [*Corn. Sta. Dyce.*] In this passage from Ben Jonson, we find the primary meaning of the expression—that of being fit for servile offices; in a subsequent passage we have the secondary meaning—that of tamely submitting to an affront. Puntarvolo insults Shift, who, he supposes, has taken his dog; upon which another character exclaims: "Take heed, Sir Puntarvolo, what you do! he'll bear no coals, I can tell you." Gifford gives an illustration of this meaning (which is the sense in which Sh. here uses it): —"the queen was exceedingly well satisfied: saying that you were too like some body in the world, to whom she is afrayde you are a little kin, to be content to carry coales at any Frenchman's hand." Secretary Cecyll to Sir Henry Neville, March 2, 1559.

WHITE. This phrase was euphemistic slang for "to put up with an insult."

DYCE. To submit to any degradation ("Il a du feu en la teste. *Hee is very chollericke, furious, or couragious; he will carrie no coales.*" Cotgrave's *Fr. and Engl. Dict.*, sub. "Teste"). "To *carry coals*, in the sense of tamely putting up an affront, occurs perpetually in our old writers, both serious and comic." Gifford's *Jonson*, vol. ii, p. 169. (In Lyly's *Midas*, mention is made of "one of the Cole house," sig. F 4, ed. 1592—*i. e.*, one of the drudges about the palace of Midas.)

2. **colliers.**] STEEV. A very ancient term of abuse. Twelfth Night, III, iv, 130. Any person who would *bear* to be called a *collier* was said to *carry coals*. It afterwards became descriptive of any one who would endure a gibe or flout. So, in Churchyard's Farewell to the World, 1598: "He *carried coales* that could abide no gest." [*Hal.*

HALLIWELL adds instances from Stephens' Essayes, 1615; Autobiography of Sir John Bramston, p. 42; Wild's Iter Boreale, 1670, p. 65; Canidia, or the Witches, 1683.

Sam. A dog of that house shall move me to stand: I will take the wall of any man or maid of Montague's.

Gre. That shows thee a weak slave; for the weakest goes to the wall.

Sam. 'Tis true; and therefore women, being the weaker vessels, are ever thrust to the wall: therefore I will push Montague's men from the wall and thrust his maids to the wall.

Gre. The quarrel is between our masters and us their men.

Sam. 'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be cruel with the maids; I will cut off their heads.

Gre. The heads of the maids?

Sam. Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

Gre. They must take it in sense that feel it.

Sam. Me they shall feel while I am able to stand: and 'tis known I am a pretty piece of flesh.

10, 11. Prose, Pope. Two lines, QqFf.

12. *a weak slave*] *weake slave* F_2F_3. *weak, slave* F_4.

14. *'Tis true*] *Tis true* $Q_2Q_3Q_4$. *True* Ff, Rowe, &c., Capell, Var. Knt. Huds. Dyce, Sta.

14, 15. *weaker vessels*] *weakest vessels* F_3F_4, Rowe, &c. *weakest* Warb. Johns.

17. *us*] *not us* Martley conj.*

19. *cruel*] *ciuil* Q_2. *ciuill* Q_3F_1. *civill* F_2. *civil* F_3F_4, Rowe, Knt. Coll. (ed. 1).

19. *I will cut*] *and cut* Ff, Rowe, &c., Knt. Dyce.

21. *maids?*] *maids.* Q_2Q_3. *maides.* Q_4. *maids!* Q_5.

22. *their*] *the* Warb. from (Q_1), Johns.

24. *in*] om. $Q_2Q_3F_1$, Knt.

25, 26. Two lines, the first ending *stand:* Ff.

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19. **I will be cruel**] COLL. (ed. 1), "*civil*" perhaps a misprint for *cruel;* but Sampson may mean to speak ironically.

DEL. Irony here in Sampson's mouth would be out of place. [*Ulr.*

COLL. (ed. 2), "*cruel*" the emendation of the (MS.). The misprint of *civil* for "cruel" is allowed to remain in Greene and Lodge's "Looking Glass for London and England" (Dyce's edit. i, 74), "And play the civil wanton" for "*cruel* wanton."

DYCE (ed. 2), "*cruel.*" On this word Coll. (ed. 2) has a note, in which he shows his ignorance of our old language. [The foregoing note of Coll. quoted.] The passage in question is,

> "Madam, unless you coy it trick and trim,
> And play the *civil* wanton ere you yield," etc.;

where "*civil*" means grave, sober. The same author in his *Never too Late*, speaking of the courtesans of Troynovant (*i. e.*, London), tells us that "she that holdeth in her eie most *ciuility*, hath oft in hir heart most dishonestie, being like the pyrit stone that is fier without and frost within." See my *Account of Greene and his Writings*, p. 8, ed. 1861.

Gre. 'Tis well thou art not fish; if thou hadst, thou hadst been poor John. Draw thy tool; here comes two of the house of the Montagues.

Enter ABRAHAM *and* BALTHASAR.

Sam. My naked weapon is out: quarrel; I will back thee.
Gre. How! turn thy back and run? 31
Sam. Fear me not.
Gre. No, marry; I fear thee!
Sam. Let us take the law of our sides; let them begin. 34
Gre. I will frown as I pass by, and let them take it as they list.
Sam. Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it.
Abr. Do you bite your thumb at us, sir?

28. *comes two of*] Mal., from (Q_1). *comes of* QqFf, Rowe, &c., Knt. Ulr. Del. Sta.
28, 29. *house of the*] *house of*, Qq. Cambr.
Enter...] Rowe. Enter two other servingmen, QqFf. After line 37, by Dyce, White, Clarke.
31. *run?*] *run.* F_1F_2.
32. *thee!*] Q_5. *thee.* The rest, Rowe, Pope.
37. *a*] om. Q_2.

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28. **poor John**] STA. The fish called *hake*, an inferior sort of cod, when dried and salted, was probably the staple fare of servants and the indigent during Lent; and this sorry dish is perpetually ridiculed by the old writers as *poor John*. [Substantially also *Mal. Sing. Huds. Coll. Dyce, Cham.*

CHAM. The *Gadus merluccius.*

28. **here comes two**] MAL. The partisans of the Montagues wore a token in their hats to distinguish them from their enemies, the Capulets. Hence, throughout this play, they are known at a distance. This circumstance is mentioned by Gascoigne, in a Devise of a Masque, written for Viscount Montacute, 1575:

> "And for a further proofe, he shewed in hys hat
> Thys token which the *Mountacutes* did beare alwaies, for that
> They covet to be knowne from *Capels*, where they pass,
> For ancient grutch whych long ago 'tweene these two houses was."

The disregard of concord is in character. [*Sing. Huds. Sta. Hal. Clarke.*

DEL. The omission of the nominative is characteristic of the careless familiar talk of servants. Here comes (something) of the house of Montague.

Especially [adds ULR.] as this indefiniteness has a tone of contempt.

36. **I will bite my thumb at them**] STEEV. Lodge, in Wits Miserie, &c., 1596: "Behold next I see Contempt marching forth, giving me the *fico with his thombe in his mouth*." [*Sing. Knt. Huds. Dyce, White, Hal.*

MAL. This mode of quarreling appears to have been common in our author's time. "What swearing is there" (says Decker, describing the groups that frequented the walks of St. Paul's Church), "what shouldering, what justling, what jeering,

Sam. I do bite my thumb, sir.

Abr. Do you bite your thumb at us, sir? 40

Sam. Is the law of our side, if I say ay?

Gre. No.

Sam. No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.

Gre. Do you quarrel, sir? 45

Abr. Quarrel, sir! no, sir.

41. [Aside to Gre.] Capell, Sta. Clarke, Dyce (ed. 2), Cambr.
of] *on* Q_5, Pope, &c., Var. Sing. Ktly.

42. *No*] Aside by Capell, Dyce (ed. 2).

46. *sir! no,*] Dyce, Cambr. *sir, no* Qq. *sir? no* Ff. *sir? no,* Rowe, &c., Capell, Var. et cet.

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what *byting of thumbs, to beget quarrels?*' *The Dead Term*, 1608. [*Sing. Corn. Knt. Coll. Huds. White, Dyce, Hal. Clarke.*

NARES. The thumb in this action represented a *fig*, and the whole was equivalent to a *fig for you*, or the *fico*.

> Dags and pistols!
> *To bite his thumb* at me!
> Wear I a sword
> To see men *bite their thumbs?*
> *Randolph, Muses' L. Glass.* O. Pl. ix, 220. [*Sing.*

KNT. There can be little doubt, we apprehend, that this mode of insult was originally peculiar to Italy, and was perhaps a mitigated form of the greater insult of making the fig or fico, that is, thrusting out the thumb in a peculiar manner between the fingers. Douce has bestowed much laborious investigation upon this difficult and somewhat worthless subject. The commentators have not distinctly alluded to what appears to us the identity of biting the thumb and the fico; but the passage in Lodge's "Wits Miserie" clearly shows that the customs were one and the same.

SING. The mode in which this contemptuous action was performed is thus described by Cotgrave, in a passage which has escaped the industry of all the commentators: "Faire la nique: to mocke by nodding or lifting up the chinne; or more properly, to threaten or defie, by putting the thumbe naile into the mouth, and with a jerke (from the upper teeth) made it to knacke." [*Corn. Huds. Dyce, Sta. Hal. Cham. Clarke.*

HUNTER. A trait of Italian manners. Thus Fuller, in his *Abel Redivivus*, p. 38, after relating a conversation between Luther and a messenger of Cardinal Cajetan, says, "At this the messenger, *after the Italian manner, biting his thumbs*, went away."

STA. This contemptuous action, though obsolete in this country, is still in use both in France and Italy; but Knight is mistaken in supposing it identical with what is called *giving the fico*. *Biting the thumb* is performed by biting the thumb-nail; or as Cotgrave describes it [as cited by Singer]: The more offensive gesticulation of *giving the fico* was by thrusting out the thumb between the forefingers, or putting it in the mouth so as to swell out the cheek.

Sam. If you do, sir, I am for you: I serve as good a man as you.

Abr. No better.

Sam. Well, sir.

Enter BENVOLIO.

Gre. [*Aside to Sam.*] Say 'better': here comes one of my master's kinsmen.

Sam. Yes, better, sir.

Abr. You lie.

Sam. Draw, if you be men. Gregory, remember thy swashing blow. [*They fight.*

47. *If*] *But if* Qq. Sta. Cambr.
49. *better.*] Qq. *better?* Ff, Rowe, Pope, Del.
51. Enter...] After line 56 by Dyce, White, Clarke. . . . . at a distance Var. Knt. Coll. Del. Sing. Huds. Sta. Hal. Ktly. . . . . and Tybalt, at a distance Ulr. [Aside....] Capell, Sta. Clarke, Dyce (ed. 2), Cambr. Om. Var. et cet.
53. *sir*] om. Ff, Knt. Corn.
55. *swashing*] *washing* Q_2Q_3Ff, Rowe.

HALLIWELL. Now was I in greater danger, being in peace, then before, when I was in battaile: for a generall murmure filled the ayre with threatnings at me; the soldiers especially *bit their thumbes*, and how was it possible for me to scape?—*Peeke's Three to One*, 1625.

50. **Enter Benvolio**] ULR. It is clear that the words of Gregory, immediately following, refer to Tybalt. Probably the omission of "and Tybalt" is a typographical oversight; "at a distance" is to be referred to Tybalt. At all events, we may be allowed to make changes in such cases where the connection demands them.

51. **here comes one**] STEEV. Gregory may mean Tybalt, who enters immediately after Benvolio, but on a different part of the stage. The eyes of the servant may be directed the way he sees Tybalt coming, and in the mean time Benvolio enters on the opposite side. [*Sing. Huds.*

SID. WALKER. Should not these words be spoken aside?

55. **thy swashing blow.**] STEEV. Jonson in his Staple of News: "I do confess a *swashing blow*." Again in As You Like It: I, iii, 122. To *swash* seems to have meant to be a bully, to be noisily valiant. Barrett, in his Alvearie, 1580, says that "*to swash* is to make a noise with swords against tergats." [*Coll. Verp. Huds.*

NARES. Exactly as we now say dashing; spirited and calculated to surprise. Also [as in this place] violent, overpowering.

KNT. Samson and Gregory are described as armed with swords and bucklers. The swashing blow is a blow upon the buckler; the blow accompanied with a noise; and thus a swasher came to be synonymous with a quarrelsome fellow, a braggart. In Henry V, Bardolph, Pistol, and Nym are called by the boy three "swashers." Holinshed has: "a man may see how many bloody quarrels a brawling swash-buckler may pick out of a bottle of hay;" and Fuller, in his "Worthies," after describing a swaggerer as one that endeavors to make that side to swagger, or weigh

Ben. Part, fools! [*Beating down their weapons.*
Put up your swords; you know not what you do.

Enter TYBALT.

Tyb. What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.
Ben. I do but keep the peace: put up thy sword,
Or manage it to part these men with me.
Tyb. What, drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward! [*They fight.*

Enter several of both houses, who join the fray; then enter Citizens *and* Peace-officers, *with clubs.*

1 *Cit.* Clubs, bills, and partisans! strike! beat them down!
Down with the Capulets! down with the Montagues!

57, 58. Verse, Capell, Dyce, Cambr.
57. [Beating...weapons.] Capell.
59, 60. Verse by Pope. Prose, QqFf.
63. *drawn*] *drawne* Qq. *draw* Ff, Rowe, Pope, Knt. Corn. Ulr. Del.
64. *thee*] *the* Q_3F_2.
Enter...] Capell, substantially. Enter three or foure Citizens with Clubs. Ff, or partysons. Qq (partisans Q_5).
66. 1 Cit.] Mal. Offi. QqFf. Cit. Steev. Citizens. Clarke, Dyce (ed. 2). First Off. Cambr.
Down...] Citizens. *Down...* Cambr. conj.

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down, whereon he engages, tells us that a swash-buckler is so called from swashing or making a noise on bucklers.

DEL. The "*washing* blow" of the Ff. might be justified, at a pinch, as a laughable mistake for the correct phrase, purposely put into the mouth of a servant.

STA. Evidently it here means a *smashing, crushing* blow.

DYCE. A blow that comes down with noise and violence, an overpowering blow. ("To swash (or clash with swords and armour), *Chamailler*," Cotgrave's *Fr. and Eng. Dict.*).

HALLIWELL. "To fence, to swash with swords, to swagger," Florio, p. 127. "To swash, *clango, gladiis concrepo*," Coles. Forby has *swash*, to affect valour, to vapour, or swagger; but these are secondary meanings.

When as the fight therefore grew exceeding sharpe and hot, with much slaughter and bloudshed, every one who was more readie to rush upon the thickest of the enemies, whiles on all sides swords *swashed* and darts flew as thick as haile, lost his life.—*Ammianus Marcellinus, translated by Holland*, 1609.

58. **Enter Tybalt**] ULR. Here it is to be understood that Tybalt advances so as to be seen by the spectators.

63. **drawn**] DEL. "draw" agrees better with the co-ordinate infinitive "talk" than *drawn*.

66. **1 Cit.**] WHITE. In the old copies this speech has with manifest error the prefix Offi [cer].

66. **Clubs**] MAL. It appears from many of our old dramas that it was a common

Enter old CAPULET *in his gown, and* LADY CAPULET.

Cap. What noise is this? Give me my long sword, ho!
La. Cap. A crutch, a crutch! why call you for a sword?
Cap. My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

69. *crutch* (bis)] *crowch* $Q_2Q_3Q_4$. 70. *My sword*] *A sword* F_4, Rowe, Pope, Han.

custom, on the breaking out of a fray, to call out "*Clubs! Clubs!*" to part the combatants. So in Tit. And. II, i, 37. [Note on As You Like It, V, ii, 44.] [*Sing.*

KNT. The cry of "clubs" is as thoroughly of English origin as the "bite my thumb" is of Italian. Scott has made the cry familiar to us in "The Fortunes of Nigel;" and when the citizens of Verona here raise it, we involuntarily think of the old watch-maker's hatch-door in Fleet Street and Jin Vin and Tunstall darting off for the affray. "The great long club" as described by Stow, on the necks of the London apprentices, was as characteristic as the flat cap of the same quarrelsome body, in the days of Elizabeth and James. The use by Sh. of home phrases, in the mouths of foreign characters, was a part of his art. It is the same thing as rendering Sancho's Spanish proverbs into the corresponding English proverbs, instead of literally translating them. The cry of clubs by the citizens of Verona expressed an idea of popular movement, which could not have been conveyed half so emphatically in a foreign phrase. [*Verp. Huds.*

HAZ. As we should now say, police.

HUNTER. This word should probably be so printed as to indicate that the citizen called out, "Clubs," an English expression used to part combatants. It may still sometimes be heard, and occurs in *As You Like It*, V, ii, 44.

STA. Sh., whose wont it is to assimilate the customs of all countries to those of his own, puts the ancient call to arms of the London 'prentices in the mouth of the Veronese citizen.

DYCE. Originally, the cry to call forth the London apprentices, who employed their clubs to preserve the public peace: sometimes, however, they used those weapons to raise a disturbance. See Hen. VIII: V, iii.

CLARKE. This speech seems to be a collection of exclamations uttered by several persons rather than the words of one person.

66. **bills.**] NARES. A kind of pike or halbert formerly carried by the English infantry, and afterwards the usual weapon of watchmen. It is described by Sir Wm. Temple as giving the most ghastly wounds, which may be imagined by the figures of bills delineated in Steevens's Shakespeare, vol. ii, p. 316, ed. 1778. Johnson tells us that these weapons were carried by the watchmen of Lichfield in 1778.

66. FAIRHOLT. These long-popular weapons of the foot-soldier were constructed to thrust at mounted men, or cut and damage their horse-furniture. Sometimes they were provided with a side-hook to seize a bridle. [*Dyce.*

66. **partisans.**] NARES. *Pertuisan*, Old French, a kind of pike or halbert. [*Sing.*

FAIRHOLT. It may be described as a sharp two-edged sword placed on the summit of a staff for the defence of foot-soldiers against cavalry. [*Dyce.*

67. **in his gown.**] DEL. Intimating that he has been disturbed in his night's rest.

Enter old MONTAGUE *and* LADY MONTAGUE.

Mon. Thou villain Capulet!—Hold me not, let me go.
La. Mon. Thou shalt not stir one foot to seek a foe.

Enter Prince, *with his train.*

Prin. Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,—
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens

72. *let me go*] *let go* S. Walker conj.
73. *one*] Qq. *a* Ff, Rowe, &c. Knt. Ulr. Del. Dyce (ed. 1), White.
Enter Prince....] Enter Prince Eskales Qq Ff. (Escalus. Cambr). After line 74 Coll (ed. 2).
75. *steel,—*] 'Capell. *steel—* Rowe, &c. *steele*, or *steel*, QqFf.
79. *those*] *these* $F_2F_3F_4$, Rowe, Pope.
80. *mistemper'd*] *mistempered* Q_2 Q_3Q_4.
[Fray ceases] Capell.
82. *brawls*] *Broyles* Ff. *broils* Rowe, &c. Knt. Ulr. Del. White.
airy] *angry* Collier (MS).
85. *made*] *make* F_2.

68. **long sword.**] SING. This was the weapon used in active warfare; a lighter, shorter, and less desperate weapon was worn for ornament, to which we have other allusions: "No sword worn but one to dance with." [*Clarke.*

75. **Profaners**] ULR. This verse, and indeed the whole speech of the Prince, reminds one of the bombastic, overstrained diction of Marlowe, whom Sh. at first, *e. g.* in Titus And., took for a model.

73. **Seek a foe.**] STA. Q_1, which is peculiarly interesting from its presenting us with the poet's first projection of a play, he subsequently expanded and elaborated with much care and skill, and is valuable too, in helping us to correct many typographical errors, and to supply some lines omitted perhaps by negligence in the later editions, makes short work of this scene.

80. **mistemper'd.**] STEEV. Angry. So in King John, "This inundation of mistemper'd humor." [*Sing. Clarke.*

DEL. With the secondary meaning, perverted or tempered to misfortune.

85. **ancient citizens.**] DEL. Not of necessity those citizens who are old in years, but those who have anciently settled there and become accustomed to peace and order.

Cast by their grave beseeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:
You, Capulet, shall go along with me;
And, Montague, come you this afternoon,
To know our farther pleasure in this case,
To old Free-town, our common judgement-place.
Once more, on pain of death, all men depart. [*Exeunt all but Montague, Lady Montague, and Benvolio.*

86. *Cast by*] *Cast-by* Dyce (ed. 2). *ornaments*] *ornament* F_2F_3.
87. *old*] *our* Camp.
94. *farther*] *further* Q_5, Rowe, &c. Var. Del. Huds. Dyce. *Fathers* Q_3F_1 F_2F_3. *Father's* F_4.
96. [Exeunt....] Huds. Exeunt. QqFf. Exeunt Prince and Capulet, &c., Rowe.

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86. **grave beseeming.**] Walker (*'Crit.'* vol. I, p. 24) "grave-beseeming;" i. e. beseeming gravity, *σεμνοπρεπεῖς*. (Compare Hamlet IV, vii:

> "—— for youth no less becomes
> The light and careless livery that it wears,
> Than settled age his sables, and his weeds,
> Importing health and graveness.")

And so perhaps Spenser F. Q. vi, xxxvi:

> "—— he toward them did pace
> With staged steps and grave-beseeming grace;"

though here I am not quite certain.

88. **cankered with peace**] DEL. Rust, through long years of peace, has eaten into the partisans, just as hate has into the hearts of the rival factions.

95. **To old Free-town**] MAL. This name the poet found in the Tragicall History of Romeus and Juliet, 1562. It is there said to be the castle of the Capulets. [*Sing.*

WHITE. This name is but a translation of *Villa Franca* of the old Italian story.

COLERIDGE (*Lit. Rem.* vol. II, p. 151, ed. 1836). With his accustomed judgment, Shakespeare has begun by placing before us a lively picture of all the impulses of the play; and as nature ever presents two sides, one for Heraclitus and one for Democritus, he has, by way of prelude, shown the laughable absurdity of the evil by the contagion of it reaching the servants, who have so little to do with it, but who are under the necessity of letting the superfluity of sensorial power fly off through the escape-valve of wit-combats, and of quarreling with weapons of a sharper edge, all in humble imitation of their masters. Yet there is a sort of unhired fidelity, an *ourishness* about all this, that makes it rest pleasant on one's feelings. All the first scene, down to the conclusion of the Prince's speech, is a motley dance of all ranks and ages to one tune, as if the horn of Huon had been playing behind the scenes. [*Huds.*

Mon. Who set this ancient quarrel new abroach?
Speak, nephew, were you by when it began?
Ben. Here were the servants of your adversary
And yours close fighting ere I did approach:
I drew to part them: in the instant came
The fiery Tybalt, with his sword prepared;
Which, as he breathed defiance to my ears,
He swung about his head, and cut the winds,
Who, nothing hurt withal, hiss'd him in scorn:
While we were interchanging thrusts and blows,
Came more and more, and fought on part and part,
Till the prince came, who parted either part.
La. Mon. O, where is Romeo? saw you him to-day?
Right glad I am he was not at this fray.
Ben. Madam, an hour before the worshipp'd sun
Peer'd forth the golden window of the east,
A troubled mind drave me to walk abroad;

97. SCENE II. Pope, Warb. Johns. Mon.] QqFf. La. Moun. Rowe, &c.
105. *hiss'd*] *kiss'd* Rowe (ed. 2).*
106. *thrusts*] *thrust* Q_4.
110. *I am*] Q_2. *am I* The rest, Rowe, &c. Knt. Sta. Dyce (ed. 2).
113. *drave*] *drive* Q_2, Momm. *drave...abroad*] *drew me from company* (Q_1) Pope. *drew me to walk abroad* Theob. &c. *drew me from canopy* Warb. conj. apud Theob.

112. **Peer'd forth**] STEEV. So in Spenser's Faerie Queene b. ii, c. 10:

"Early before the morn with cremosin ray
The *windows* of bright heaven opened had
Through which into the world the dawning day
Might looke," etc. [*Sing.*

HOLT WHITE. Again; in Summa Totalis, or All-in-all, 4to, 1607:

"Now heaven's bright eye (awake by Vesper's sheene) ['shrine' *Sing.*]
Peepes through the purple windowes of the East." [*Sing.*

113. **drave**] MOMMSEN. Q_2 has *drive* = impulit. At the first glance this would look like a misprint, and in truth Q_3 and all succeeding Quartos have *drave*. But Spenser, F. Q. 3, 4, 37, makes the mother thus lament over Marinell after he had been grievously wounded by Britomart, and told by Proteus that he had been wounded by a woman:

Fond Proteus, father of false prophecis,
And they more fond, that credit to thee give,
Not this the work of woman's hand ywis,
That so deepe wound through these deare members *drive*.

And Alexander Gil, a contemporary grammarian and the inventor of a very interesting phonetic alphabet, says in his Logonomia Anglica (ed. 1621, p. 49):

"Observandum quædam esse verba conjugationis primæ quæ RATIONE DIALECTI sunt etiam secundæ, ut *I write* scribo, *I writ* scribebam, *I have written* scripsi, est

Where, underneath the grove of sycamore
That westward rooteth from the city's side,
So early walking did I see your son:
Towards him I made; but he was ware of me,
And stole into the covert of the wood:
I, measuring his affections by my own,

115. *the city's*] Mal., (Q_1). *this city* Johns. *this city'* Capell. *the city'* Steev. The rest. Sing. (ed. 2). *the City* Theob. *this city's* Knt. Sta. *this city-side* Ktly.

conjugationis primæ; at *I write*, imperfectum commune *I wrote*, et Borealium *I wrate*, secundæ. Sic *I drive*, *I drive* (*i* correptâ), *I have driven*, impello, primæ; at *I drive*, *I drove*, aut *I drave*, *I have driven*, secundæ. Sedulo autem cavendum est, ne locum dialectis concedas præterquam communi; aut inter poetas Boreali: nam nullum fere verbum est quod pro aurium sordibus non deformant."

Hereupon Gil explains that the Præterites in *i* are more correct, and the others, secondary forms. In fact *writ* = *scripsi* is constantly used in Sh.—e. g. in this play, I, iii, 245. Also *bid* = *jussi* is the constant form; *bad* is only found in I, iii, 3, nowhere *bade*, although our current texts almost always thus write it. We must not be misled by finding in the F_1 as well as in the Q_5 of 1 Hen. IV, in the Q_1 of Mer. Wives, and in the Q_1 of 3 Hen. VI, the forms *droue* and *draue*, for just as here Q_3 suppresses the older and purer form, so it may well have happened oftener; and I do not mean to affirm that Sh. did not use the forms in *a* and *o*. At all events, there is no apparent reason why we should erase a form found in our best text, and which then passed, according to a mass of testimony, for the purest; and we should therefore in future write, "A troubled mind *drive* me to walk abroad."

114. **the grove of sycamore.**] KNT. When Sh. has to deal with descriptions of natural scenery, he almost invariably localizes himself with the utmost distinctness. He never mistakes the sycamore groves of the south for the birch woods of the north. In such cases he was not required to employ familiar and conventional images for the sake of presenting an idea more distinctly to his audience than a rigid adherence to the laws of costume (we employ the word in its large sense of manners) would have allowed. The grove of sycamore "That westward rooteth from this city's side" takes us at once to a scene entirely different from one presented by Sh.'s own experience. The sycamore is the Oriental plane (little known in England, though sometimes found), spreading its *broad* branches—from which its name *platanus*—to supply the most delightful of shades under the sun of Syria or Italy. Sh. might have found the sycamore in Chaucer's exquisite tale of the Flower and the Leaf, where the hedge that

> "—— closed in allé the green arbere,
> With sycamore was set and eglantere." [*Verp.*

DEL. The sycamore or wild fig tree Sh. has referred to in Love's Lab. Lost, V, ii, and in Othello IV, iii, as a tree whose shade is dedicated to dejected lovers.

BEISLY. *Sycamore* (Acer Pseudo-Platanus), great maple. Miller says, "This tree is wild in Italy, and with us it is vulgarly called the sycamore tree, and by some 'mock-plane;' it grows to a great height, and has a clean straight bole, with a spreading top. It was formerly much planted for walks and avenues. The original plantations of Vauxhall and Marybone gardens were chiefly of these trees."

Which then most sought where most might not be found, 120
Being one too many by my weary self,
Pursued my humour, not pursuing his,
And gladly shunn'd who gladly fled from me.
Mon. Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew, 125

120. *Which...found*] Q_5. *Which... sought, where...found* The rest, Coll. Ulr. Del. Huds. Hal. *That most are busied, when they're most alone* Pope, &c. from (Q_1). Var. Knt. Dyce, Sta. Clarke.

Which then] *Which there* Ktly.

most....most] *most...more* Allen conj. (MS.)

121. *Being...self*] Om. (Q_1), Pope, &c. Var. Knt. Dyce, Sta. Clarke.

122. *humour*] Q_4Q_5. *humor* Q_2. *honour* The rest.

his] *him* Theob. (Thirlby conj). Han. Warb. Johns.

123. *shunn'd*] *shunned* $Q_2Q_3Q_4$.

who] *what* Seymour conj.

125. *morning's*] *mornings* QqF_1F_2. *morning* F_3F_4 Rowe, &c. *morning-dew* Warb. Johns.

Walter Blith recommends the tree as quick growing, rising to gallant shade, and excellent to make walks and shadow bowers. W. Westmacott, in his "Scripture Herbal," says: "Our sycamores are raised more for ornament (they affording a curious, dark and pleasant shadow), and for their speedy growth, than for any medical property; yet astrologers regard it as one of Venus her trees, 'tis like to make her a shady walk, to cool her beauty and prevent sun-burning." Ph. Holland's translation of Pliny's Natural History, states, "There is no tree which so defends us from the sun's heat in summer, or admits it more kindly in winter."

120. **Which then, etc.**] COLL. The plain meaning seems to be, that Benvolio, like Romeo, was indisposed for society, and sought to be most, where most people were not to be found, being one too many, even when by himself. [*Verp.*

DEL. [*Lexicon*, p. 162] This play of antitheses, so truly Shakspearian, betrays the later touches of the poet's hand. [*Ulr.*

ULR. Benvolio means to say that he was in a melancholy state similar to Romeo's, and hence appreciated the mood of the latter by his own, "which then most sought there where mostly nothing is to be found," *i. e.* which sought the most comfort, the most help, in solitude, where it is not to be found. This turning to solitude, he adds, was so strong in him that he was too much for himself, for his own weary self (for one person), "therefore he had pursued his humour," etc. Collier has with true judgment restored the above reading, but to his explanation of the second "most," as meaning "most people," I cannot assent.

DEL. Benvolio measured Romeo's inclinations by his own, which at that time sought for some solitary spot where other people could not be found, because he himself, with his own wearisome *I*, appeared to be too much company, and followed his own humour without pursuing Romeo's.

SING. (ed. 2). It has been usual to place a comma after "sought," but we must understand: "Which then most sought *the place* least frequented."

HUDS. The meaning evidently is, that his disposition was to be in solitude, as he could hardly endure even so much company as that of himself. The reading of Q_1 has been strangely preferred by some modern editors.

122. **humour**] COLL. In all the Qq and Ff, excepting Q_2, "humour" is misprinted *honour*, but the error is set right by the (MS).

Adding to clouds more clouds with his deep sighs:
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out
And makes himself an artificial night:
Black and portentous must this humour prove,
Unless good counsel may the cause remove.

Ben. My noble uncle, do you know the cause?

Mon. I neither know it nor can learn of him.

Ben. Have you importuned him by any means?

Mon. Both by myself and many other friends:
But he, his own affections' counsellor,
Is to himself—I will not say how true—
But to himself so secret and so close,
So far from sounding and discovery,
As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the sun.

128. *Should*] *Does* Seymour conj. *farthest*] *further* Camp.
134. *portentous*] *portendous* $Q_2Q_3F_1$. Q_5. *protendous* Q_4.
137. *learn*] *learn it* Rowe, &c.
139. *other friends*] *others Friends* F_1. *others, friends* Knt.
140. *his*] *is* Q_2.
146. *sun*] Pope, ed. 2 (Theob). *same* QqFf. Rowe, Mal. Coll. (ed. 1).

SING. (ed. 2). Collier says *all* the copies, excepting Q_2; but it is rightly given *humour* in the excellent Q_5, which Collier too much undervalues.

126. sighs] DEL. A frequent image in Sh.: "or with our sighs will breathe the welkin dim." Tit. And. III, i.

130. heavy] DEL. The playing upon the words "light" as a noun, and "light" as an adjective, is very common in Sh.

146. sun.] THEOBALD. When we come to consider that there is some power else besides *balmy air* that brings forth and makes the tiny buds spread themselves, I do not think it improbable that the poet wrote, 'or dedicate his beauty to the *sun*,' or, according to the more obsolete spelling, *sunne*, which brings it nearer to the traces of the corrupted text. [*Sing. Knt. Corn. Huds. Dyce, Sta. Coll.* (ed. 2).

JOHNSON. I cannot but suspect that some lines are lost which connected this simile more closely with the foregoing speech; these lines, if such there were, lamented the danger that Romeo will die of his melancholy before his virtues or abilities were known to the world.

M. MASON. There is not a single passage in our author where so great an improvement of language is obtained by so slight a deviation from the text. [*Sing.*

Could we but learn from whence his sorrows grow,
We would as willingly give cure as know.

Enter ROMEO.

Ben. See, where he comes: so please you, step aside;
I'll know his grievance, or be much denied. 150

148. Enter....] Dyce, White, Clarke, Cham. Cambr....at a distance. Capell, Var. et cet. Transferred by Dyce, White, Clarke to follow line 152.

KNT. We could scarcely wish to restore the old reading, even if the probability of a typographical error, *same* for *sunne*, were not so obvious. [*Dyce.*

SING. The lines quoted by Mal. from Daniel add great support to Theobald's emendation. [*Corn.*

WHITE. One of Theobald's happiest conjectures.

DYCE ('*Remarks*,' &c. 1844, p. 167). Collier, who has taken the trouble to chronicle a great many wretched conjectures, does not even mention Theobald's emendation of the present passage—an emendation that has been adopted by Steevens and by Knight, and which I have not the slightest doubt is the genuine reading. Both *sun* and *son* were very frequently written *sunne* and *sonne*, and hence were often mistaken for other words by the old compositors: See Collier's notes, vol. v, 347, vi, 555. We also find in early books not a few passages in which "same" is a misprint; so in *Troilus and Cressida*, II, ii, where the right reading is undoubtedly "sieve," the folio has "*same.*"

Malone retained "same" in the present passage with the following note:

"In the last Act of this play our poet has evidently imitated the Rosamond of Daniel; and in the present passage might have remembered the following lines in one of the sonnets of the same writer, who was then extremely popular. These lines, whether remembered by our author or not, add such support to Mr. Theobald's emendation that I should have given it a place in my text, but that the other mode of expression was not uncommon in Sh.'s time:

> 'And whilst thou *spread'st* unto the rising *sunne*,
> The fairest *flower* that ever saw the light,
> Now joy thy time, before thy sweet be done.' *Daniel's Sonnets*, 1594.

A similar phraseology to that of my text may be found in Daniel's 14th, 32d, 44th and 53d sonnets." But the reading in the text receives no confirmation from what Malone calls the "similar phraseology" of Daniel; for in every one of the passages which he refers to it is evident that the words, "*the same*," were forced upon the poet by the necessity of the rhyme. Besides, Malone ought to have recollected that though Daniel was often dreadfully flat, Sh. never was.

[The late Mr. LETTSOM, in a MS. marginal note in the copy of Dyce's "Remarks," &c., in the present editor's possession, says: "Dyce himself, in his 2d ed. of Peele, vol. ii, p. 8, l. 1, has printed *same* where the sense requires *sunne*."]

COLL. (ed. 2). *Same* is altered to "sun" in the (MS.), so that although the line does not read amiss, "Or dedicate his beauty to the *same*," meaning "the air," mentioned in the preceding line, there cannot be a doubt that *same* is a corruption. In our former edition we preserved *same* upon the principle that it affords a very clear meaning; but we now adopt "*sun*" on the authority of the old annotator.

Mon. I would thou wert so happy by thy stay,
To hear true shrift.—Come, madam, let's away. [*Exeunt Montague and Lady.*

Ben. Good morrow, cousin.

Rom. Is the day so young?

Ben. But new struck nine.

Rom. Ay me! sad hours seem long.
Was that my father that went hence so fast? 155

Ben. It was. What sadness lengthens Romeo's hours?

Rom. Not having that which, having, makes them short.

Ben. In love?

Rom. Out—

154. *Ay*] Capell, Dyce, Sta. Cambr. *Ah* Rowe, &c. Var. et cet.
158. *In love?*] Q_5. *In love.* The rest.
159. *Out—*] Rowe. *Out.* QqFf. Har. Camp. Coll. Ulr. Huds. White, Hal.

The reason why *same* was so often reprinted, no doubt, was that until "sun" is proposed as an emendation, *same* hardly seems objectionable.

KEIGHTLEY. The correction of Theobald is so obvious and so natural that I had made it long before I was aware I had been anticipated.

148. **Enter Romeo**] DYCE. The old edd. mark his entrance some lines earlier, just as previously, in the present scene, they make Abraham and Balthasar, and also Benvolio, enter too soon, and only because they followed the prompter's book, which had the entrances so set down to show that the performers were to be in readiness to appear on the stage. Again, in Act II, sc. iii, according to the old edd., Romeo enters while the Friar has yet several lines of his soliloquy to utter. [Vide '*Remarks*,' &c., p. 147.]

COLERIDGE (*Lit. Rem.*, vol. ii, p. 152, ed. 1836). If we are right, from internal evidence, in pronouncing this one of Sh.'s early dramas, it affords a strong instance of the fineness of his insight into the nature of the passions that Romeo is already love-bewildered. The necessity of loving creates an object for itself in man and woman; and yet there is a difference in this respect between the sexes, though only to be known by a perception of it. It would have displeased us if Juliet had been represented as already in love, or as fancying herself so; but no one, I believe, ever experiences any shock at Romeo's forgetting his Rosaline (who had been a mere name for the yearning of his youthful imagination) and rushing into his passion for Juliet. Rosaline was a mere creature of his fancy, and we should remark the boastful positiveness of Romeo in a love of his own making, which is never shown where love is really near the heart. [*Verp. Huds.*

WHITE (vol. i, p. ccxxx). What wonderful psychological knowledge has one of Sh.'s later critics found in the bringing Romeo upon the scene enamoured of Rosaline, to have this passion supplanted by the purer and tenderer one for Juliet! which, on the contrary, critics of the last century regarded as a great fault in the amorous Veronese's character. But the truth, which these critics did not know, is, that in this transfer of affection Sh. merely followed the novel and the poem to which he went for his plot. There he found the incident of Romeo's earlier love;

Ben. Of love?
Rom. Out of her favour, where I am in love.
Ben. Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof!
Rom. Alas, that love, whose view is muffled still,
Should without eyes see pathways to his will!
Where shall we dine? O me! What fray was here?

160. *love?*] Q_5. *love.* The rest. *will* Sta. conj.
165. *see...will*] *set pathways to our* *will*] *ill* Han.

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there he found the old nurse, and even her praise of Paris to Juliet, and her underrating of Romeo after his banishment, with her counsel to the second marriage, all of which have been lauded as exquisite and subtly-drawn traits of nature, which again they are, and Sh. could doubtless have invented them; but the truth is, that he found them.

[See SCOTT's "Waverley," chap. liv.] ED.

161. **I am in love**] STA. In the old poem the hero is first introduced to us, as in the play, the victim to an unrequited passion. Romeus, we are told:

> "Hath founde a mayde so fayre (he founde so foule his happe),
> Whose beauty, shape, and comely grace, did so his heart entrappe,
> That from his owne affayres, his thought she did remove;
> Onely he sought to honor her, to serve her and to love.
> To her he writeth oft, oft messengers are sent,
> At length (in hope of better spede) himselfe the lover went;
> Present to pleade for grace, which absent was not founde:
> And to discover to her eye his new receaved wounde.
> But she that from her youth was fostred evermore
> With vertues foode, and taught in schole of wisdomes skilfull lore:
> By aunswere did cutte of thaffections of his love,
> That he no more occasion had so vayne a sute to move.
> So sterne she was of chere, (for all the payne he tooke)
> That, in reward of toyle, she would not geve a frendly looke."

165. **pathways**] STEEV. Romeo laments that love, though blind, should discover pathways to his will, and yet cannot avail himself of them; should perceive the road which he is forbidden to take. [*Hal.*

MAL. Benvolio has lamented that the *god of love*, who appears so gentle, should be a tyrant. It is no less to be lamented, adds Romeo, that the *blind god* should yet be able to direct his arrows at those whom he wishes to hit,—that he should wound whomever he *wills* or desires to wound. [*Hal.*

SING. That is, should blindly and recklessly think he can surmount all obstacles to his will. [*Huds.*

ULR. Romeo wishes to say, "O that Love, in spite of his veiled countenance (in spite of the bandages over his eyes), yet without eyes should find side-paths (all kinds of fine means) to accomplish his will! *i. e.* that Love steals over us and holds us fast, however much we would gladly escape or be free."

STA. Q_1 may help us to the true reading, which very probably was "*set* pathways to *our* will;" in other words, "make us walk in any direction he chooses to appoint."

CLARKE. This sentence comprises double meaning, and signifies not only "Alas,

Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love:
Why, then, O brawling love! O loving hate!
O any thing, of nothing first created! 170
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms!

170. *created*] *create* (Q_1) $F_2F_3F_4$. 172. *well-seeming*] *welseeing* Q_2Q_3 Rowe, &c., Var. Huds. Dyce (ed. 1), F_1. Clarke, Cambr. Ktly. Hal.

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that the blind god should be able to shoot so surely!" but also "Alas, that love, notwithstanding its muffled sight, should be able, blindfold, to find its way to its object!" Romeo deplores his being able to see clearly that he loves Rosaline, while seeing equally clearly that he cannot obtain her favour in return.

168. **Here's much**] CLARKE. Romeo is speaking in the riddling mood now upon him. He means that the fray has much to do with the hate between the rival houses, yet affects him more, inasmuch as his Rosaline is of the Capulet family; that what has just passed has had reference to the animosity which divides the two factions, and has also shown him the anxious affection felt on his account by his father and Benvolio. To the latter he refers where he says, "This love that thou hast shown," &c.

169. **O brawling love**] FARMER. Every sonneteer characterized Love by contrarieties. Watson begins one of his canzonets:

> "Love is a sowre delight, a sugred griefe,
> A living death, an ever-dying life," &c.

Turberville makes Reason harangue against it in the same manner:

> "A fierie frost, a flame that frozen is with ise,
> A heavie burden light to beare! A vertue fraughte with vice!" &c.

Immediately from The Romaunt of the Rose:

> "*Loue* it is an hateful pees,
> A free aquitaunce without reles,—
> *An heauie burthen light to beare*," &c.

This kind of antithesis was very much to the taste of the Provençal and Italian poets; perhaps it might be hinted by the Ode of Sappho preserved by Longinus. Petrarch is full of it:

> "Pace non trovo e non ho da far guerra;
> E temo, e spero, e ardo, e son un ghiaccio;
> E volo sopra'l ciel, e giaccio in terra;
> E nulla stringo, e tutto'l mondo abbraccio," &c. *Sonnet* 105 (104?).

Sir Thomas Wyatt translates this sonnet under the title of "*Description of the Contrarious Passions in a Louer*," 1574. [*Sing. Knt. Verp. Huds.*

HUDS. Such an affected way of speaking not unaptly shows the state of Romeo's mind; his love is rather self-generated than inspired by any object. As compared with his style of speech after meeting with Juliet, it serves to mark the difference between *being love-sick* and *being in love*.

CLARKE. This is one of the subtle indications given by Sh. that Romeo is not really in love with Rosaline.

170. **created**] KNT. [*create*] introduces improperly a couplet amidst the blank verse.

Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?
Ben. No, coz, I rather weep.
Rom. Good heart, at what?
Ben. At thy good heart's oppression.
Rom. Why, such is love's transgression.
Griefs of mine own lie heavy in my breast;
Which thou wilt propagate, to have it prest
With more of thine: this love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;

173. *sick health*] *sicknes, helth* Eng. Par.*
178. *Why, such is*] *Why such is, merely*, Seymour conj. *Why such, Benvolio, is* Coll. (ed. 2) (MS). *Why, such, Benvolio, such is* Mommsen conj. *Why, gentle cousin, such is* Ktly.
180. *it*] *them* (Q_1) Pope, &c.
182. *too much*] *to too-much* Del. *to 'too* Allen (MS.) conj.
183. *raised*] *rais'd* Pope, from (Q_1). *made* QqFf, Rowe, Capell, Knt. Coll. Ulr. Del. Sta. White, Hal.
184. *purged*] *urg'd* Sing. (ed. 1), (Johns. conj). *puff'd* Ulr. Coll. (ed. 2) (MS.)
lovers'] *a lover's* Haz.

178. **love's transgression**] COLL. (ed. 2). The line in QqFf is four syllables short of the measure required by the corresponding lines above. We have, therefore, not the slightest hesitation in inserting "Benvolio" as we find it in the (MS.), and as we may be almost sure it was originally written.

DYCE (ed. 2). [Printing 177 and 178 as three lines]. Since printing the text of this play, I almost regret that I did not retain the usual arrangement. The passage, however, may be right as it stands, for our early dramatists sometimes introduce short rhyming lines in the midst of blank-verse dialogues, as in Love's Labour's Lost, I, i, 126, 127.

KTLY. I make this insertion, "gentle cousin," with confidence, for this is the only speech in this play beginning with a short line not complementary to the end of a preceding speech. In our poet's plays of this period, speeches never began with a short line, unless when complementary, and at no time was the second line of a couplet short. Lower down (I, v, 63), we have "Content thee, *gentle coz*, let him alone," where Q_1 omits all but "let him alone."

182. **too much**] DEL. This is to be taken substantively as a compound word.

184. **Being purged**] JOHNSON. Sh. may mean *being purged of smoke*, which is, perhaps, a meaning never given to the word in any other place. I would rather read, "Being *urg'd*"—being excited and enforced. To *urge* the fire is a technical term. [*Sing.* (ed. 1), *Dyce* (ed. 2).

REED. Dr. Akenside, in his Hymn to Cheerfulness, has the same expression: "Haste, light the tapers, *urge the fire*." [*Sing.*

Being vex'd, a sea nourish'd with lovers' tears: 185
What is it else? a madness most discreet,
A choking gall and a preserving sweet.
Farewell, my coz. [*Going.*
Ben. Soft! I will go along:
An if you leave me so, you do me wrong.
Rom. Tut, I have lost myself; I am not here; 190
This is not Romeo, he's some other where.

185. *lovers'*] *lovers* (Q_1) Pope. *loving* QqFf, Rowe, Capell, Knt. Sta.
After this Ktly. marks a line omitted.
186. *discreet*] *distrest* Eng. Par.*
187. *preserving*] *persevering* Haz.
188. *coz*] *cousin* Pope, &c.
188. [*Going*] Rowe. om. QqFf, Dyce, Cambr.
I will] *I'll* Pope, &c.
189. *An*] Han. *And* QqFf, Rowe, Pope, Theob. Johns. Verp. Haz.
190. *Tut*] *But* F_3F_4, Rowe, Pope, Han.

STEEV. Again, in Chapman's version of the 21st Iliad:

"And as a caldron, under put with store of fire—
Bavins of sere wood *urging* it," &c. [*Sing.*

DEL. *Purg'd* must be taken in connection with the preceding: when Love has been purified from the fume of sighs [see l. 126] it becomes a fire, &c. Thus understood, Johnson's emendation is unnecessary.

HUDS. Johnson's change is a good one, if any were needed. Of course *purg'd* is *purified*.

COLL. [Notes and Emend. p. 382]. Everybody is aware how a fire sometimes sparkles in the eyes of those who blow it with their breath: the smoke is first "made" by the gentle "fume of sighs," and then caused to sparkle by being violently *puffed* by the lover's breath.

STA. pronounces Johnson's suggestion "one not without reason," and Collier's (MS.) as equally plausible.

WHITE. Surely the correctors must have failed to see the allusion to the passage in the Gospels (Matt. iii, 12), "whose *fan* is in his hand, and he will thoroughly *purge* his floor." Sh. remembered the "fan," and thought of the winnowing that he had seen at Stratford, where we may be sure they were yet guiltless of the machine so sacrilegious in the eyes of *Mause Headrigg*, for raising wind for their ain particular use by human art, instead of soliciting it by prayer, or waiting patiently for a dispensation of wind. And doubtless he did not put his less than small Greek to the task of teaching him that "διακαθαιρεῖ," which is translated "purge," refers to the separation of purity from impurity, or that which is worthless from that which has worth, by whatever process.

185. **Being vex'd**] JOHNSON. As this line stands single, it is likely that the foregoing, or following line, that rhymed to it is lost. [*Ktly.*

187. **preserving**] ULR. Sh., in his careless diction, ever delighting in popular phrases, continually used the active and passive participles, each for the other, as can be shown by many passages. He here intentionally uses "preserving" in the place of "preserved," merely for the sake of a play upon words, and to bring out the contrast with "choking gall." Love may be compared to a preserved sweet because, although against our will, it is kept and cherished.

Ben. Tell me in sadness, who is that you love.
Rom. What, shall I groan and tell thee?
Ben. Groan! why, no;
But sadly tell me who.
Rom. Bid a sick man in sadness make his will:
Ah, word ill urged to one that is so ill!
In sadness, cousin, I do love a woman.
Ben. I aim'd so near when I supposed you loved.
Rom. A right good mark-man! And she's fair I love.
Ben. A right fair mark, fair coz, is soonest hit.
Rom. Well, in that hit you miss: she'll not be hit
With Cupid's arrow; she hath Dian's wit,
And, in strong proof of chastity well arm'd,

192. *who is that*] *who she is* Pope, &c. Har. Camp. Corn. Haz. Ktly. *whom she is* (Q_1) Bos. Sing. (ed. 1). *who 'tis that* Sing. (ed. 2).

193, 194. *Groan...who*] As in Han. One line in QqFf, Sing. (ed. 2).

194. *But....who*] *But pry'thee tell me sadly who she is* Seymour conj. *But sadly tell me, truly tell me who* or *But sadly tell me, gentle cousin, who* Taylor conj. MS.* *But...who she is you love* Ktly.

195. *Bid....make*] *A sicke man in sadnesse makes* $Q_2Q_3F_1$, Ulr. *A sicke man in good sadnesse makes* $F_2F_3F_4$, Rowe.

196. *Ah, word*] (Q_1) Mal. *A word* QqF_1, Coll. Ulr. Del. Huds. Sta. White, Hal. *O, word* $F_2F_3F_4$, Rowe, &c. Capell.

199. *mark-man*] *marks-man* F_3F_4, Rowe, &c. Capell, Var. Knt. Huds.

201. *Well*] QqFf. *But* (Q_1) Pope, &c.

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192. **Tell me in sadness**] JOHNSON. That is, tell me *gravely*, tell me in *seriousness*. [*Sing. Valp. Haz. Huds. White.*

192. **who is that**] SING. (ed. 2). The *t* has evidently been omitted by accident.

194. **tell me who**] KTLY. The words "she is you love" seem evidently to have been lost; and the repetition is very agreeable. Moreover, in this play speeches do not thus end with a short line.

195. **make his will**] ULR. The sense is: A sick man, of his own accord, makes his last will in seriousness (he need not be bidden to do it "in seriousness"), and hence the word, in the mere sense of "seriousness," is ill used to one who is in so sad a state as I am. I cannot accept the reading of (Q_1), as the following line appears to fit it less, or rather the sense of the whole passage comes out far more clearly in the reading of the other editions.

203. **strong proof**] STEEV. As this play was written in the reign of Queen Elizabeth, I cannot help regarding these speeches of Romeo as an oblique compliment to her majesty, who was not liable to be displeased at hearing her chastity praised after she was suspected to have lost it, or her beauty commended in the 67th year of her age, though she never possessed any when she was young. Her declaration that she would continue unmarried increases the probability of the present supposition. [*Har. Sing.*

From love's weak childish bow she lives unharm'd.
She will not stay the siege of loving terms,
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold:
O, she is rich in beauty, only poor
That, when she dies, with beauty dies her store.
Ben. Then she hath sworn that she will still live chaste?

204. *unharm'd*] (Q_1) Pope. *uncharm'd* QqFf, Rowe. *encharm'd* Coll. (ed. 2) (MS.), Ulr. Huds.
206. *bide*] *bid* F_1F_2.
207. *ope*] *open* F_1.
209. *she*] om. Q_4.
with....store] *with her dies Beauty's Store* Theob. &c. (Johns.) Capell, Dyce (ed. 2). *with her dies beauty store* Ktly.

204. **unharm'd**] COLL. (*'Notes and Emend.'*) The alteration required by the (MS.) is only of a single letter, and by it a much more poetical turn is given to the thought: She was magically *encharmed* from love's bow by chastity. Nobody will deny that "unharm'd" (changed by Rowe from "uncharm'd" of Q_1) is comparatively flat, poor and insignificant. This emendation cannot be doubted, since it accords almost exactly with the old copies, and obviously gives the sense of the author.

ULR. Without doubt *encharm'd* is the right word, and, as it is also the more unusual word, was probably changed by the printer into *uncharm'd*.

WHITE (*'Sh.'s Scholar'*). Rowe changed *uncharm'd* to *unharm'd*. Collier's "encharm'd" is much nearer the original text, and much better in every way. It will hereafter take a place in the text without a question.

Both ULR. and DEL. note that *unharm'd* is the reading of (Q_1).

HUDS. The reading of (Q_1) and F_1—*uncharmed*—gives a sense just the opposite of that required.

DYCE (ed. 1). A writer in Blackwood's Maga., Oct. 1853, p. 454, thinks *uncharm'd* of Qq and Ff may mean "*disenchanted* from the power of love," &c. I cannot agree with him. Grant White would not, I apprehend, have said [as above] if he had recollected that "*unharm'd*" is the reading of Q_1, and not, as he, Collier, and some others state, the conjectural alteration of Rowe.

COLL. (ed. 2). [Repeats substantially the above from his *'Notes and Emend.,'* and that Rowe altered *uncharm'd* to *unharm'd*.]

WHITE. (Q_1) has "*'Gainst Cupid's* childish bow she lives *unharm'd*," which seems a corrupt, or, at least, a much inferior, reading. The repetition of "Cupid" (avoided in the later text) is unpleasant; and the use of "unharm'd" with "against" is infelicitous if not incorrect. If we read "'gainst" with (Q_1), we might do well to read "she lives *encharm'd*," with Collier's (MS).

DYCE (ed. 2). Lettsom has suggested this same reading proposed by White.

209. **with beauty dies**] JOHNSON. *She is rich*, says Romeo, *in beauty*, and *only poor* in being subject to the lot of humanity, that *her store*, or riches, *can be destroyed by death*, who shall, by the same blow, put an end to beauty. [*Hal.*

STEEV. Theobald's alteration may be countenanced by the following passage in Swetnam Arraign'd, a comedy, 1620:

> "Nature now shall boast no more of the riches of her store;
> Since, in this her chiefest prize, all the stock of beauty dies."

Rom. She hath, and in that sparing makes huge waste;
For beauty, starved with her severity,
Cuts beauty off from all posterity.

211. *makes*] *make* $Q_2Q_3F_1$. 212. *starved*] *starv'd* F_4. *starv'd* The rest, Sing. (ed 2).

Again, in Sh.'s 14th Sonnet: "Thy end is truth's and beauty's doom and date." Again, in Massinger's Virgin-Martyr:

"—— with her dies
The abstract of all sweetness that's in woman." [*Hal.*

MASON. Romeo means to say that she is poor because she leaves no part of her store behind her, as with her all beauty will die. [*Sing.* (ed. 1), *Huds. Hal.*

MAL. She is *rich* in beauty; and *poor*, in this circumstance alone, that with her beauty will expire. Her *store* of wealth, which the poet has already said was the fairness of her person, will not be transmitted to posterity, inasmuch as she will "lead her graces to the grave and leave the world no copy." [*Hal.*

MAL. also cites Sh.'s 3d Sonnet and Venus and Adonis, 757, 759. [*Corn.*

STA. The meaning of this somewhat complex passage seems to be: She is rich in the possession of unequalled beauty, but poor, because having devoted herself to chastity, when she dies her wealth, that is beauty, dies with her. The same conceit occurs repeatedly in Sh.'s poems:

"From fairest creatures we desire increase,
That thereby *beauty's rose might never die.*" [*Sonnet* 1.

"Then how, when Nature calls thee to be gone,
What acceptable audit canst thou leave?
Thy unus'd beauty must be tomb'd with thee,
Which, used, lives thy executor to be." [*Sonnet* 4.

See also Sonnets 2, 3, 5, 6, 10, 11, 12, 13, and 14.

WHITE. Romeo means to say that his mistress is only poor in that, at her death, her store—*i. e.* the beauty that she is rich in—will die with her, and that so her chief wealth is a possession that she cannot bequeath.

DYCE (ed. 2). "The sense required, as is clear from Benvolio's rejoinder, and even from Malone's note, in which he defends the old reading, is that her beauty dies with *her;* but this sense cannot be squeezed out of the old text; therefore Theobald's conjecture is necessary." LETTSOM.

KEIGHTLEY. The plain meaning of this is that beauty was "her store;" she had nothing but it; poor praise indeed from a lover. I would read with Theobald. . . . The same idea is expressed in the poet's first and following Sonnets: in Venus and Adonis we have, "For he being dead, with him is beauty slain." See also Twelfth Night, I, v.

212. starved] SING. (ed. 2). All the old copies have *starv'd*, which has been here and elsewhere changed to *starv'd* without reason. The poet has shown that he wrote *sterve* by making it rhyme to *deserve* in Cor. II, iii; and the confined meaning of *starve* in its modern acceptation renders the preservation of the archaic form desirable if not necessary. The word occurs in the poem of Romeus and Juliet:

"Choose out some worthy dame, her honor thou and serve,
Who will geve ear to thy complaint, and pitty ere thou *sterve.*"

The meaning of this passage is evidently, "Through her severity beauty will be *perished*, die out."

She is too fair, too wise, wisely too fair,
To merit bliss by making me despair:
She hath forsworn to love; and in that vow
Do I live dead, that live to tell it now.
Ben. Be ruled by me, forget to think of her.
Rom. O, teach me how I should forget to think.
Ben. By giving liberty unto thine eyes;
Examine other beauties.
Rom. 'Tis the way
To call hers, exquisite, in question more:

214. *wise, wisely too*] *wisewi: sely too* F_1. *wise wisely too* F_2. *wise; too wisely* Han. Johns.
220. Ben.] Ro. Q_3Q_4.
221, 222. *'Tis,..more*] As in Pope. One line in QqFf.
222. *hers,*] *her's*, Corn. Coll. Ulr. Hal. *her's* White. *hers* Johns. Ktly.
in question] *to question* Ktly.

STA. continues the above quotation from Romeus and Juliet:

"But sow no more thy paynes in such a barrayne soyle:
As yeldes in harvest time no crop, in recompence of toyle.
Ere long the townishe dames together will resort:
Some one of bewty, favour, shape, and of so lovely porte,
With so fast fixed eye, perhaps thou mayst beholde;
That thou shalt quite forget thy love, and passions past of olde."

214. **wisely too fair**] MAL. There is in her too much sanctimonious wisdom united with beauty, which induces her to continue chaste with the hopes of attaining heavenly bliss. [*Haz.* (substantially).

214, 215. **wisely . . . despair**] ULR. Schlegel, I think, translates it incorrectly. SCHLEGEL.

Sie ist zu schön und weis', um Heil zu erben,
Weil sie, mit Weisheit schön, mich zwingt zu sterben.

DEL. The excess of her beauty does not accord with the excess of her wisdom; she ought not to try to win heavenly bliss while burdening herself with sin by plunging Romeo into despair.

222. **To call hers, exquisite**] HEATH. That is, to call hers, which is exquisite, the more into my remembrance and contemplation. It is in this sense, and not in that of doubt or dispute, that the word question is here used. [*Hal.*

MAL. More into talk: to make her unparalleled beauty more the subject of thought and conversation. *Question* means *conversation.* So in the Rape of Lucrece: "And after supper long he *questioned* With modest Lucrece." And in many passages in our author's plays. [*Sing.* and *Huds.* subs. *Hal.*

STA. This is generally conceived to refer to the beauty of Rosaline. It may mean, however, "that is only the way to throw doubt upon any other beauty I may see," an interpretation countenanced by the after lines, 227, 229.

KTLY. This is not very intelligible. We might read 'her exquisite,' or rather '*to* question.' To "call in question," in Sh. always means, to express a doubt of. Question' is examine, a word just used.

These happy masks, that kiss fair ladies' brows,
Being black put us in mind they hide the fair;
He that is strucken blind cannot forget
The precious treasure of his eyesight lost:
Show me a mistress that is passing fair,

223. *These*] *Those* F_3F_4, Rowe, &c.
224. *put*] *puts* $Q_2Q_3Q_4F_1F_2$.
225. *strucken*] $Q_5F_3F_4$, *strooken* The rest. *stricken* Coll. Ulr. Huds. White, Hal.

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223. **These happy masks**] STEEV. *I. e.*, the masks worn by female spectators of the play. [*Sing.* (ed. 1), "probably, unless" Malone be right. *Huds.*

MAL. *These* happy masks, I believe, means no more than *the* happy masks. Such is Tyrwhitt's opinion.

KNT. It seems scarcely necessary to limit the use of masks to the female spectators of the play. In the Two Gentlemen of Verona we have the "sun-expelling mask." In Love's Labour's Lost the ladies wear masks in the first interview between the king and the princess: "Now fair befall your mask," says Biron to Rosaline.

DEL. Such masks as the ladies of Sh.'s time were wont to wear when they went out in the street.

DYCE (ed. 2) [in a note on Mea. for Mea. II, iv, 79]. As to "THESE *black masks*," Tyrwhitt, in his earlier days, conjectured that Sh. alluded to "the masks of the audience when the play was acted at court;" but he afterwards repudiated that most extravagant conjecture. "My notion at present," he says, "is that the phrase, *these black masks*, signifies nothing more than *black masks*, according to an old idiom of our language, by which the demonstrative pronoun is put for the prepositive article." So we have in the present play [Mea. for Mea.], IV, i, 59: "volumes of report Run with *these* false and most contrarious quests." And compare Webster, *The Duchess of Malfi*, V, ii:

> "We that are great women of pleasure use to cut off
> *These* uncertain wishes and unquiet longings
> And in an instant join the sweet delight
> And the pretty excuse together."

(I cannot but feel surprised that Tyrwhitt's discarded conjecture, about *these masks* meaning the masks of the audience, should have been brought forward by Halliwell as a probable one, and that he should conceive it to be supported by a passage (to which he only refers) at the conclusion of Fletcher's *Beggar's Bush*, where Higgen, *speaking the epilogue*, says to the "ladies," "If you be pleas'd, look cheerly, throw your eyes Out at your masks.")

CLARKE. The masks usually worn, and happy in being privileged to touch the sweet countenances beneath. "These" is here used to instance a general observation.

224. **Being black put us**] WHITE. The old copies, "*puts* us in mind," and, I have little doubt, correctly; for, aside from other reasons for reading "*puts*," I am inclined to think that Sh. and his contemporaries regarded "being black" and not "masks" as the nominative to "put." I do not, however, feel sufficiently assured of the point to change the received text.

LORD CAMPBELL (*'Sh.'s Legal Acquirements'*). This first scene may be studied

What doth her beauty serve but as a note
Where I may read who pass'd that passing fair?
Farewell: thou canst not teach me to forget.
Ben. I'll pay that doctrine, or else die in debt. [*Exeunt.*

SCENE II. *A street.*

Enter CAPULET, PARIS, *and* Servant.

Cap. But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.
Par. Of honourable reckoning are you both;
And pity 'tis you lived at odds so long.
But now, my lord, what say you to my suit?
Cap. But saying o'er what I have said before:
My child is yet a stranger in the world;
She hath not seen the change of fourteen years:

228. *What*] *How* Seymour conj.
but as] *for, but* Seymour conj.
229. *fair?*] Pope. *faire.* or *fair.* QqFf. *fair:* Corn.
SCENE II.] Capell. SCENE III. Pope, Han. Warb. om. Rowe, Theob.
A street.] Capell.
Enter....] Rowe. Enter Capulet, Countie Paris, and the Clowne. QqFf.
1. *But*] Q_2. om. Q_3Ff, Rowe. *And* Q_4Q_5, Pope, &c. Capell, Var. Knt. Del. Sing. Ktly.
1, 2. *But...I, In...alike*] *Montague's ....I, alike In penalty* S. Walker conj.
2. *I think,*] om. Pope, &c. (Johns.)
3. *as we*] om. Taylor conj. MS., reading *I think...peace*, as one line.*

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by a student of the Inns of Court to acquire a knowledge of the law of "assault and battery," and what will amount to a *justification.* Although Sampson exclaims, "My naked weapon is out: quarrel, I will back thee," he adds, "Let us take the law of our sides; let them begin." Then we learn that neither *frowning*, nor *biting the thumb*, nor answering to a question, "Do you bite your thumb at us, sir?" "I do bite my thumb, sir," would be enough to support the plea of *se defendendo.* The scene ends with old Montague and old Capulet being bound over, in the English fashion, *to keep the peace*, in the same manner as two Warwickshire clowns, who had been fighting, might have been dealt with at Charlecote before Sir Thomas Lucy.

Enter Servant] STA. By *clown* of the old copies was meant the *merryman;* and a character of this description was so general in the plays of Sh.'s early period that his title here ought, perhaps, to be retained.

9. **fourteen years**] WHITE (Introd. p. 34). In Brooke's poem *Capulet* says, "Scarse saw she yet full xvi yeres." This is the reading of the ed. 1562, according to Collier's reprint. It is possible that in one of the two other edd., 1582 and

Let two more summers wither in their pride
Ere we may think her ripe to be a bride.
Par. Younger than she are happy mothers made.
Cap. And too soon marr'd are those so early made.
The earth hath swallow'd all my hopes but she,

12. *happy*] *married* Seymour conj.
13. *made*] *married* (Q_1) Ulr. Sing. (ed. 2), Huds. Coll. (ed. 2). *marri'd* White.
14. *The earth*] Q_4Q_5. *Earth* Q_2Q_3 F_1, Knt. Coll. Ulr. Del. Huds. Dyce (ed. 1), Clarke, Hal. *Earth up* $F_2F_3F_4$, Rowe.
Earth hath up-swallow'd Seymour conj.
swallow'd] Q_5. *swallowed* The rest, Corn. Coll. Ulr. Del. Huds. Hal.
she] *her* Han.

1587, one of which Sh. would have been likelier to use than the earliest impression, there may have been the very easy misprint, by transposition, "xiv yeres." On such points as this he followed closely the text in hand of the novelists and chroniclers whose works he dramatized; and the probability of some such error is the greater, from the fact that in Paynter's prose tale the father gives *Juliet* yet two years more, saying, "she is not yet attayned to the age of xviii yeares." But, if no such error were made, it would seem as if Sh. reduced *Juliet's* age to the very lowest point at which girls are marriageable in England, that he might accommodate it to the garrulous *Nurse's* characteristic reference to the earthquake.

CHAM. The probability is, that "fourteen" was a slip of the pen or the press.

13. **made**] STEEV. Puttenham, *Art of Poesy*, 1589, uses this expression, which seems to be proverbial, as an instance of a figure which he calls the Rebound: "The maid that *soon married* is, *soon marred* is." The jingle between *marr'd* and *made* is likewise frequent among the old writers. So Sidney: "Oh! he is marr'd, that is for others made!" Spenser uses it very often. [*Sing. Huds. Hal.*

SING. (ed. 2) to the foregoing citations adds:

> "You're to be *marr'd* or *marryed*, as they say,
> To-day or to-morrow, to-morrow or to-day."—Flecknoe's *Epigrams*, p. 61.

WHITE. In printing Q_2 the compositor seems to have been misled by the existence of a jingling adage similar to that in *All's Well*, and perhaps by "made" at the end of the previous line.

The quibble here (All's Well, II, iii, 315) is just worth noticing because it depends upon the same sound of the *a* in both words, and the full pronunciation of the participial *ed* in both when the play was written. The contraction of the last, for rhyme's sake, would not destroy the little joke for an ear accustomed to the full sound of both words.

DYCE. Sh. has this jingle several times. So in this present play, II, iv, 103, and in Macbeth II, iii, 28; and, as Paris has used the word "*made*," it appears to me most natural that Capulet, in his rejoinder, should use "*made*" also.

14. **swallow'd**] DEL. To complete the verse the majority of edd. put the definite article before *earth*, and erroneously read *swallow'd* (dissyllable) instead of *swallowed* (trisyllable).

DYCE. It is not to be made verse by retaining the *e* in the participle. [*White.*

CLARKE. This conveys the idea that Capulet had other children who died early.

She is the hopeful lady of my earth:
But woo her, gentle Paris, get her heart;
My will to her consent is but a part;
An she agree, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustom'd feast,

15. *She is...earth*] *She is the hope and stay of my full years* Johns. conj. *She is*] *Shees* Q_2Q_3. *Shee's* F_1. *earth*] *fee* Ktly. *hearth* Cartwright conj.
18. *An*] Capell. *And* QqFf. *If* Rowe (ed. 2),* &c. *agree*] *agreed* Q_2.
19. *fair according*] *fair-according* S. Walker conj. Dyce (ed. 2).
20. *old accustomed*] *old-accustomed* S. Walker conj. Dyce (ed. 2).

15. **lady of my earth**] STEEV. A Gallicism: *Fille de terre* is the French phrase for an heiress. [*Sing. Knt. Huds. Sta. White, Dyce.*] *Earth* in other old plays is likewise put for *lands, i. e.*, landed estate. [*Sing.* (ed. 1), *Huds.*

M. MASON. Here *earth* means *corporal part.* [*Sing.* (ed. 1). *Sta.* "it may be so."

MAL. Again in this play, II, i, 2. Again, in Sh.'s 146th Sonnet. "Poor soul, the centre of my sinful earth." [*Sing. Knt. Sta.*

ULR. That is, she is the hopeful mistress of my world, my life; not, as Steevens has it, of my landed estate, nor as Knight, with Mason and Malone, thinks, of my "body."

DYCE (ed. 2). Lettsom suspects that the close of this line is corrupt.

KTLY. Here a rime is lost in consequence of the first line being in the printer's mind. There can be little question, I should think, that the original word was not "earth" but *fee*, feud, fief, landed property, as in *Knight's fee, in fee*, &c., with which alone "lady" accords.

CLARKE. It is most likely that Capulet intends to include the sense of "she is my sole surviving offspring, in whom I have centred all my hopes."

17. **her consent**] STEEV. *To*, in this instance, signifies *in comparison with, in proportion to.* [*Sing.* (ed. 1), *Knt.*

DEL. This is hardly as Steevens explains it, but it is simply dependent upon "a part"—my will is only a part of her consent, belongs to her consent. The two succeeding verses more fully explain this meaning.

20. **old accustomed**] S. WALKER ('*Crit.*' vol. I, p. 38) cites these words as one of his examples under *Art.* II. Passages of Sh. in which a compound epithet or participle (or a double substantive) has been resolved into two simple epithets or an adverb and an epithet, &c.

20. **feast**] KNT. In Romeus and Juliet the season of Capulet's feast is winter:

> "The wery winter's nightes restore the Christmas games,
> And now the season doth invite to banquet townish dames.
> And fyrst in Capels house, the chiefe of all the kyn
> Sparth for no cost, the wonted use of banquets to begyn."

Sh. had, perhaps, this in his mind when, at the ball, old Capulet cries out, "And quench the fire, the room is grown too hot." But in every other instance the season is unquestionably summer. "The day is hot," says Benvolio. The Friar is up in

Whereto I have invited many a guest,
Such as I love; and you among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars that make dark heaven light:
Such comfort as do lusty young men feel

23. *One*] *Once* Rowe. *most*] *o' th'* Han. *makes*] *make* Capell conj.
25. *make....heaven light*] *make.... heaven's light* Theob. Johns. *make.... even light* Warb. *mask...heaven's light* Jackson conj.
26. *young men*] *yeomen* Johns. conj.

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his garden "ere the sun advance his burning eye." Juliet hears the nightingale sing from the pomegranate tree. During the whole course of the poem the action appears to move under the "vaulty heaven" of Italy.

STA. [thus continues Knt.'s quotation from Romeus and Jul.]:

"No lady fayre or fowle was in Verona towne,
No knight or gentleman of high or lowe renowne;
But Capilet himselfe hath byd unto his feast,
Or by his name in paper sent, appoynted as a geast."

25. **dark heaven light**] WARB. This nonsense should be reformed thus: "dark *even* light," *i. e.*, When the evening is dark and without stars, these earthly stars supply their place and light it up. [*Knt.*

M. MASON. I propose, "dark, *heaven's* light," *i. e. earthly stars* that outshine the stars of heaven and make them appear dark by their own superior brightness. [*Knt. Sing.* (ed. 2), "an ingenious emendation."

KNT. It appears unnecessary to alter the original reading, and especially as passages in the masquerade scene would seem to indicate that the banqueting room opened into a garden, as "Her beauty hangs upon *the cheek of night*." [*Sta.*

STA. A better reason for abiding by the original text is to consider that the "dark heaven" in Sh.'s mind was most probably the *Heaven* of the stage, hung, as was the custom during the performance of tragedy, with black.

CLARKE. As poetical hyperbole may it not bear the excellent sense of "mortal ladies, brilliant as stars that make night as bright as day?"

26. **lusty young men**] JOHNSON. To say, and to say in pompous words, that a *young man shall feel* as much in an assembly of beauties *as young men feel in the month of April* is surely to waste sound upon a very poor sentiment. I read "lusty *yeomen*." You shall feel, from the sight and conversation of these ladies, such hopes of happiness and such pleasure, as the farmer receives from the spring, when the plenty of the year begins, and the prospect of the harvest fills him with delight. [*Huds.*; substantially.

RITSON. *Young men* are certainly *yeomen*. In A Lytell Geste of Robyn Hode, printed by Wynken de Worde, where "*yonge men*" occurs four times, it is in each instance *yeomen* in Copland's edition printed not many years after. See also Spelman's Glossary, *voce* JUNIORES. It is no less singular, that in a subsequent act of this very play the old copies should, in two places, read "*young trees*" and "*young tree*," instead of "*yew-trees*" and "*yew-tree*." [*Sing.*

STEEV. To tell Paris that he should feel the same sort of pleasure in an assembly

When well-apparell'd April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit at my house; hear all, all see,
And like her most whose merit most shall be:
Which on more view, of many mine being one

29. *female*] *fennell* QqF_1.

32. *Which on more*] Q_4Q_5. *Which one more* Q_2Q_3Ff, Rowe. *Such amongst* (Q_1) Steev. *Within your* Johns. conj. *On which more* Capell. *Search among* Steev. conj. *Such, amongst* Var. (Sing.) Dyce (ed. 1), Sta. White, Hal. Clarke. *Amongst such* Ulr. *Among such* Sing. (ed. 2) conj. *Such as on* Ktly. conj. *Whilst on more* Dyce, ed. 2 (Mason conj.). *Which one, o'er* Jackson conj.

Which...view, of] *Such amongst few; of* Badham conj. *Which one may vie with* Bullock conj.*

view, of many] *view, of many,* $Q_2F_2F_3F_4$, Rowe. *veiw, of many,* Q_3F_1. *view of many,* Q_4Q_5.

view, of many mine] *view of many, mine* Pope, Han. Sing. Coll. Ulr. Del. Huds. Dyce (ed. 1), Hal. Clarke, Ktly. *view of many, mine,* Theob. Warb. Johns. Capell, Var. Knt. Dyce (ed. 2), Sta. White, Cham.

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of beauties which *young folk* feel in that season when they are most *gay and amorous*, was surely as much as the old man ought to say:

"—— ubi subdita flamma medullis,
Vere magis (quia vere calor redit ossibus)."—Virg. *Geor.* iii, 271-2. [*Sing.*

MAL. Sh.'s 98th Sonnet may also confirm the reading of the text:

"When *proud-pied April* dressed in all his trim
Hath put a spirit of *youth* in every thing." [*Sing. Coll. Huds.*

SING. Cotgrave translates "Franc-gontier, a good rich *yeoman;* substantial *yonker.*" He also renders "Vergaland, a *lustie yonker.*"

KNT. The spirit of Italian poetry was upon Sh. when he wrote these lines; and he thought not of the lusty yeomen in his fields,—

"While the ploughman near at hand
Whistles o'er the furrow'd land"—

but of such gay groups as Boccaccio has painted, who

"Sat down in the high grass and in the shade
Of many a tree sun-proof."

Sh. has, indeed, explained his own idea of "well-apparelled April" in his 98th Sonnet. Douce has well observed, that in this passage Sh. might "have had in view the decorations which accompany the above month in some of the manuscript and printed calendars, where the young folks are represented as sitting together on the grass; the men ornamenting the girls with chaplets of flowers."

HUDS. What feelings the young are apt to have in the spring can hardly need explaining to those who remember their youth.

COLL. (ed. 2). Surely we need not, with Ritson, speculate upon emendation where none is required, and there is no need for altering "young men" to *yeomen*, though *yeomen* may be "young men," or "young men" *yeomen.*

30. **inherit**] MAL. That is, to *possess.* [*Sing. Huds. White.*

32. **Which on more view,** etc.] JOHNSON. This line I do not understand

May stand in number, though in reckoning none.
Come, go with me.——Go, sirrah, trudge about
Through fair Verona; find those persons out
Whose names are written there [*Gives a paper*] and to them say,
My house and welcome on their pleasure stay. [*Exeunt*
Capulet and Paris.

34. [To Serv.] Sta. Dyce (ed. 2). 36. [Gives....] Mal. Omitted in Qq Ff, Cambr.

The old folio gives no help. I can offer nothing better than *Within your view.* [*Hal.*

MAL. There is here an allusion to an old proverbial expression, that *one* is no number. So in Decker's Honest Whore, Part II: "—— to fall to *one* . . . is to fall to none, For one no number is." In Sh.'s 136th Sonnet: "Among a number *one is reckon'd none.*" [*Sing.* (ed. 1), *Verp. Huds.*

M. MASON. This passage will not be rendered intelligible by Steevens's conj., which is neither sense nor English. The old folio leads us to the right reading, which I should suppose to have been thus: "*Whilst on* more view of many," &c. With this alteration the sense is clear, and the deviation from the folio very trifling. ["Only the change of 'ch' to '*lst*,'" adds DYCE (ed. 2), who adopts Mason's conj.]

SING. (ed. 1). Hear all, see all, and like her most who has the most merit; *her*, which, after attentively regarding the many, my daughter being one, may stand *unique* in merit, though she may be reckoned nothing, or held in no estimation. [*Huds.*] *Which* is here used for *who*, a substitution frequent in Sh., as in all the writers of his time. [*Verp.*

DEL. (Lexikon). Sh. here uses *which* in the loose relative connection peculiar to him, by which the relative pronoun does not refer to a certain antecedent word, but refers the whole related sentence to the sentence preceding.

ULR. This explanation [of Delius'] I find as difficult to understand as the words themselves. Under these circumstances I have turned back to the reading of Q_1, holding the readings of the other copies for misprints or compositors' sophistications, and I have allowed myself to introduce an emendation into the text, which, in my opinion, gives a perfectly clear sense, and can hardly be termed a change of the text, as it consists only in transposing the first two words. Such a transposition seems always justifiable where the sense requires it, as misprints of this kind, in the very negligent printing of all the old edd., are very numerous.

BADHAM ('*Cam. Essays*,' 1856). The cause of all this confusion is, that the reading of Q_1, being unintelligible, was altered in the subsequent Qq, and that alteration was adopted by the folio. The faulty word was left untouched, and the sound parts were corrupted by the editor of Q_2, who did not see that the right reading was, "such amongst *few*."

STA. Neither reading [of Qq. nor Ff.] affords a clear sense.

DYCE (ed. 1). The later edd. are not more intelligible than Q_1.

WHITE. The passage is obscure, elliptical, and debased by a poor conceit; but, remembering that *one* used to be regarded as no number, it seems to mean, Such (*i. e.*, so high in merit) my daughter may appear; and being one (of those so distinguished) may stand, in number, one, though, in reckoning, nothing.

Serv. Find them out whose names are written here? It is written that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets; but I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned. In good time.

Enter BENVOLIO *and* ROMEO.

Ben. Tut, man, one fire burns out another's burning,
One pain is lessen'd by another's anguish;
Turn giddy, and be holp by backward turning;
One desperate grief cures with another's languish:
Take thou some new infection to thy eye,
And the rank poison of the old will die.
Rom. Your plantain leaf is excellent for that.

38. *written here? It*] Rowe. *written here! It* Dyce, Cambr. *written. Here it* QqF_3F_4. *written. Heere it* F_1. *written. Heer't it* F_2. *written here!* [turns and twists the notes about.] *Here* [tapping his head] *it* Nicholson conj.*
41. *persons*] *persons out* Capell.
42. *here writ*] *writ* Ff, Knt.
43. *I...learned*] In parenthesis, Qq Ff.
44. *out*] *out,* Q_2.
46. *holp*] *help'd* Pope, &c.
47. *cures*] *cure* Pope, &c.
48. *thy eye*] Q_2. *the eye* The rest, Rowe, &c. Camp. Knt. Sing. (ed. 2), Cham. Ktly.

HALLIWELL. No explanation of this yet given is at all satisfactory.

KTLY. I should feel inclined to read, "Such *as on* view." By "more" must be meant more extensive. The aposiopesis, so suited to the hasty, impetuous character of the speaker, makes all clear.

CLARKE. "My daughter being one among many such ['earth-treading stars' and 'fresh female buds,' as I have described, and whom you will see there], she may stand in the number of them, though she may not be counted by you as 'her whose merit most shall be.'"

50. **plantain leaf**] STEEV. This was a blood-stauncher, and was formerly applied to green wounds. The same thought occurs in Albumazar: "Bring a fresh *plantain leaf*, I've broke my shin." [*Sing. Coll. Huds.*

KNT. Of course Sh. did not allude to the tropical fruit-bearing plant, but to the common plantain of our English marshy grounds and ditches. The plantain was also considered as a preventive of poison, and to this supposed virtue Romeo first alludes.

COLL. Costard calls for it in Love's L. L., III, i, 74.

ULR. Romeo means, Thy remedy is as excellent for my complaint as a plantain leaf is for a broken shin. Plantain was used to stop the blood, but not for a fracture of a bone, to which such a remedy obviously cannot apply. Hence, when Costard, in L. L. L., calls for a plantain leaf for his broken shin, or a fellow in Ben Jonson's "The Case is Altered," wants it for a broken head, it is, I think, in the same ironical

Ben. For what, I pray thee?
Rom. For your broken shin.
Ben. Why, Romeo, art thou mad?
Rom. Not mad, but bound more than a madman is;
Shut up in prison, kept without my food,
Whipt and tormented and—Good-den, good fellow.
Serv. God gi' good-den.—I pray, sir, can you read?
Rom. Ay, mine own fortune in my misery.
Serv. Perhaps you have learned it without book: but, I pray, can you read any thing you see?
Rom. Ay, if I know the letters and the language.
Serv. Ye say honestly: rest you merry!
Rom. Stay, fellow; I can read. [*Reads.*
'Signior Martino and his wife and daughters; County Anselme

55. *Good-den*] Coll. *Godden* QqF$_1$F$_2$ F$_3$. *Good-e'en* F$_4$, Rowe, &c. Var. Knt. *Good den* Capell. *God-den* Dyce, Cambr. *God den* Sta.

56. *God gi' good-den*] *Godgigoden* QqF$_1$F$_2$F$_3$. *God gi' Good-e'en* F$_4$, Rowe, &c. *God gi' go'den* Capell. *God ye good den* Sta.

58, 59. Prose, Pope (ed. 1). As verse, QqFf, Rowe, Var. Knt. Sing. Sta. ending first line at *book*. Ending first line at *pray*, Pope (ed. 2), Theob. Warb. Johns.

58. *learned*] Qq. *learn'd* Ff, Rowe, &c. Var. Knt. Sing. Sta.

61. [*Going* Coll. (ed. 2), Clarke.

62. [Reads.]....the Letter. QqFf.

63–68. As nine lines of verse, Dyce (ed. 2), (Capell conj.)

63. *daughters*] Qq. *daughter* Ff, Rowe, Capell, Sta.

County] *Count* Rowe, &c.

Anselme] Q$_3$Q$_4$Q$_5$F$_1$F$_2$. *Anselmē* Q$_2$. *Anselm* F$_3$F$_4$, Rowe, &c. *Anselmo* Dyce (ed. 2), (Capell conj.)

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sense as here. If Romeo, as the English commentators suppose, really considered plantain a good remedy for a broken bone, his words would have no sense.

BEISLY. (*Plantago major*) greater plantain. The leaves were, in Sh.'s time, used to heal fresh wounds, and the village herbalists now use them for the same purpose. The plant grows near the abodes of men, and commonly by waysides; hence it obtained the common name of "way-bread."

Bartholomæus speaks of it as "healing sore wounds, and biting of wood houndes, and abateth the swelling thereof." And Drayton, in "Polyolbion," has "Plaintain for a sore." Knight's note is not correct, as the plant grows on waysides and mostly in dry places. The water plantain (*Alisma plantago*) grows in ditches and moist places, but this is not the plant Sh. alluded to. The figure of the plant given by Knight is unlike the common plantain.

CHAM. The buck's-horn plantain.

55. **Good-den**] NARES. A mere corruption of *good e'en* for good evening. This salutation was used by our ancestors as soon as noon was past, after which time, good morrow, or good day, was esteemed improper. [*Vide post* II, iv, 99.] [*Dyce.*

61. **rest you merry**] DEL. He supposes Romeo to be a jester, from whom no rational answer is to be expected, and is about to leave him.

63. **Anselme**] S. WALKER ('*Crit.*' vol. I, p. 2). A late writer has anticipated

and his beauteous sisters; The Lady widow of Vitruvio; Signior Placentio and his lovely nieces; Mercutio and his brother Valentine; Mine uncle Capulet, his wife, and daughters; My fair niece Rosaline; Livia; Signior Valentio and his cousin Tybalt; Lucio and the lively Helena.'

A fair assembly: whither should they come?

Serv. Up.

Rom. Whither?

Serv. To supper; to our house.

Rom. Whose house?

Serv. My master's.

67. *Livia*] *Livio* Rowe (ed. 2),* Pope. *gentle Livia* Capell conj. *and Livia* Dyce (ed. 2), (Courtenay conj.), Ktly.

68. *lively*] *lovely* Rowe.

69. [giving back the Note. Capell, Var. Knt. Sing. Dyce, Sta. Cham. Clarke, Ktly.

70. *Up*] *To sup* Sta. conj. *Up...* Ktly.

71, 72. *Whither?* Serv. *To supper; to*] Theob. (Warb). *Whether to supper?* Ser: *To* (Q_1). *Whither to supper?* Ser. *To* Q_2, Knt. Ulr. Del. Sta. *Whither to supper.* Ser.? *To* Q_3. *Whither to supper.* Ser. *To* Q_4. *Whither? to supper?* Ser. *To* FfQ_5, Rowe, Pope, Johns. Coll. Huds. Hal. *Whither?* Ser. *To supper to* Han. Dyce (ed. 2).

72. *To supper*] om. Capell.

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me in remarking that the list of invitations in Romeo and Juliet is in verse. In l. 67 he has properly supplied the deficient syllable: "Rosaline *and* Livia." In l. 63 I suspect that for "*Anselme*" we ought to read "*Anselmo*." The writer in question, if I recollect right, is Mr. Courtenay.

DYCE (ed. 2). But Capell had long ago written thus: "How if Capulet's list of invited be metre too? odd as it may seem, it is nearly so now; for reading '*Anselme*' *Anselmo*, and giving '*Livia*' her epithet (*gentle*, for instance), which are both proper and something more, it resolves itself into nine as complete iambicks as any in Sh., nor can be made prose without a great deal more altering than goes to making it verse." *Notes*, &c., vol. II, P. iv, p. 4.

DEL. The list of guests, as Romeo reads it off and accompanies it with his own remarks—for the epithets to the names can scarcely be deemed to have been all written down by Capulet—although printed as prose in the old as well as in the late editions, is nevertheless tolerably regular blank verse. [Delius has substantially the same in his Lexicon, 1852.]

65. **Mercutio**] CLARKE. It is noteworthy that Mercutio here figures among the invited guests, although we find him always associating with the young men of the Montague family. He is the prince's "kinsman," and it may be supposed is on terms of acquaintance with both the rival Houses, although evidently having greater intimacy with the Montagues than the Capulets.

67. **Rosaline**] CLARKE. This is the point in the play which testifies that Rosaline is a Capulet.

72. **To supper**] MÁL. These words undoubtedly belong to the servant, to whom they were transferred by Theobald. [*Sing.* (ed. 2), *Dyce.*

Rom. Indeed, I should have ask'd you that before.

Serv. Now I'll tell you without asking: my master is the great rich Capulet; and if you be not of the house of Montagues, I pray, come and crush a cup of wine. Rest you merry! [*Exit.*

Ben. At this same ancient feast of Capulet's
Sups the fair Rosaline whom thou so lov'st,
With all the admired beauties of Verona.
Go thither, and with unattainted eye
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

Rom. When the devout religion of mine eye
Maintains such falsehood, then turn tears to fires!
And these, who, often drown'd, could never die,
Transparent heretics, be burnt for liars!
One fairer than my love! the all-seeing sun
Ne'er saw her match since first the world begun.

Ben. Tut! you saw her fair, none else being by,

76, 78. *Now...merry*] Verse by Capell, ending *asking: Capulet; Montagues, wine. merry.*

77. *Montagues*] *the Montagues* Capell.

78. *pray, come*] *pray you, come* Capell.

crush] *crash* Han.

80. *lov'st*] Rowe. *lovest* $F_2Q_3F_3F_4$, Coll. (ed. 2), Cambr. *loves* $Q_2Q_3Q_4F_1$.

86. *fires*] Pope. *fire* QqFf, Rowe, White.

87. *these*] *those* Han.

91. *Tut*] *Tut Tut* F_2. *Tut, tut* F_3F_4, Rowe, &c., Capell, Coll. (ed. 2), Dyce (ed. 2).

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78. **crush a cup**] STEEV.. This cant expression seems once to have been common. I have met with it often in the old plays. [*Coll: Verp.*] We still say, in cant language, *to crack a bottle.* [*Sing. Valpy, Haz. Huds. White, Dyce, Clarke.*

In The Two Angry Women of Abington, 1599: "Fill the pot, hostess, &c., and we'll *crush it.*" In Hoffman's tragedy, 1631: "—— we'll *crush a cup* of thine own country wine." In The Pinder of Wakefield, 1599, the Cobbler says: "Come, George, we'll *crush a pot* before we part." [*Sta. Hal.*

STA. These instances might be easily multiplied.

86. **to fires**] WHITE. Modern edd. have hitherto silently read, "to *fires*" on account of the rhyme to "liars;" but Q_1 and Q_2, though printed from different MSS., both read "to fire" (or fier). The mere difference of a final *s* seems not to have been regarded in rhyme in Sh.'s day, and the reading "fires" tends to impoverish a line not over-rich.

91. **Tut**] COLL. (ed. 2). The second interjection, necessary to the metre, is from the (MS).

DYCE (ed. 2). See S. Walker's "*Crit.*" vol. II, p. 146 [where this reduplication is considered necessary].

Herself poised with herself in either eye.
But in that crystal scales let there be weigh'd
Your lady's love against some other maid
That I will show you shining at this feast,

93. *that*] *those* Rowe, &c., Capell, Var. (Haz). Coll. Hal.
scales] *scale* S. Walker conj. (withdrawn).

94. *lady's love*] *lady-love* Theob. &c., Corn. Haz. Dyce (ed. 2). *lady love* Capell. *lady's look* or *laud* Ulr. conj. *lady and love* Ktly.

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93. **that crystal scales**] MAL. The emendation, *those*, was made by Rowe. [*Coll.* (ed. 1.)] I am not sure that it is necessary. The poet might have used *scales* for the entire machine. [*Coll.* (ed. 2).

KNT. *Scales* is used as a singular noun. [*Dyce* ("*Remarks*," &c.) *Huds.*

DYCE ("*Remarks*," &c). And so it was frequently employed by the poet's contemporaries. [*Sing.* (ed. 2).

WALKER ("*Crit.*" vol. III, p. 223). We might, indeed, read "that c. *scale*;" but this would contradict the meaning; and Dyce says, as above (and he is not likely to be mistaken). *Scales* is one of a number of substantives which were then used as singular nouns; *arms* (in the sense of *armorial bearings*), *lists* (the place of combat, so called), *stocks* (τὸ ξύλον), *shambles*, *breeches*, *colours*, &c.

94. **lady's love**] THEOBALD. But the comparison was not to be betwixt the Love that Romeo's Mistress paid him and the Person of any other young Woman: but betwixt Romeo's Mistress herself and some other that should be match'd against her. The Poet, therefore, must certainly have wrote, "Your Lady-love."

HEATH. That is, the love you bear to your lady, which, in our language, is commonly used for the lady herself. [*Sing.*, *Huds. Dyce.*

SING. Perhaps we should read *Your lady love.* [*Huds.*

DYCE ("*Remarks*," &c). To me, at least, this explanation (Heath's) is unsatisfactory: qy. did Sh. write "*Your* lady-love?"

ULR. After all, the misprint may be in the word *love*, and perhaps instead thereof we should read *look*, or *laud*.

WALKER ("*Crit.*" vol. I, p. 255). How can *your lady's love* mean anything but *your lady's passion for you?* which would here be contrary to the fact as well as to the speaker's meaning. Read your *ladie-love;* and so I find Dyce suggests.

STA. A corruption, I suspect, for "lady-love." It was not Romeo's love for Rosaline, nor hers for him, which was to be poised, but the lady herself, "against some other maid."

WHITE. It seems as if we should read "*lady-love*" here; and this obvious change has been suggested by Dyce and Singer, and declared absolutely necessary by S. Walker. But the imperfect and surreptitious (Q_1) has "*ladyes loue*," and the subsequent old copies, though printed from another MS., "*ladies loue.*" Sh. too, often as he had opportunity, never used "lady-love," if I may trust my memory, or even Mrs. Clarke's Concordance. And I more than doubt that the compound "lady-love" is as old as the time of Sh., although I believe the general opinion is quite the contrary.

DYCE (ed. 2). I did not know that this was Theobald's reading when I proposed it in my *Remarks*, &c. Grant White says: "I more than doubt" [&c., *ut supra.*]

And she shall scant show well that now shows best.
Rom. I'll go along, no such sight to be shown,
But to rejoice in splendour of mine own. [*Exeunt.*

SCENE III. *A room in Capulet's house.*

Enter LADY CAPULET *and* Nurse.

La. Cap. Nurse, where's my daughter? call her forth to me.
Nurse. Now, by my maidenhead at twelve year old,
I bade her come.—What, lamb! what, lady-bird!—

96. *she shall scant show well*] Qq. *she shew scant shell, well,* F_1. *shele shew scant, well,* F_2. *she'l shew scant well,* F_3 F_4. *she will shew scant well,* Rowe (ed. 2),* &c.
shows] *shewes* $Q_3Q_4F_1F_2Q_5$. *seemes* (Q_1)Q_2, Ulr. Cambr.
97. *sight*] *light* Anon. conj.*
SCENE III.] Capell. SCENE II. Rowe. SCENE IV. Pope.
A room...] Capell. Capulet's House. Rowe.
2–4. *Now...forbid!*] Two lines Ff. *Now... Juliet.* As verse first by Johnson. Prose in Qq. The Nurse's speeches are in italics in Qq.
2. *year*] *yeeres* Q_5. *years* F_4, Rowe, &c. Corn.
3. *bade her come,*] *bad her come,* Q_2 Q_3Ff. *had her, come,* Q_4. *had her: come,* Q_5.

But it certainly is. Compare Wilson's *Coblers Prophesie*, 1594: "then downe came I my *lady loue* to finde." Sig. D. 3.

KTLY. This is very oddly expressed, for it was the lady herself, not her love, that was to be weighed. I doubt if Theobald's phrase was then in use. I read "*lady and love*," the & of the MS. having been made *s* by the printer, as it became *t* in "meant" for "mean *and*" in All's Well, IV, iii.

CLARKE. It is possible that this may mean "the small amount of love borne you by your lady." Romeo has before told Benvolio that "she hath forsworn to love," and it may be that, in Sh.'s elliptical style, the passage means, "let there be weighed the little love your lady bears you against the charms of some other maid," &c.

2. **Nurse**] COLERIDGE (*Lit. Rem.* vol. II, p. 152, ed. 1836). The character of the Nurse is the nearest thing in Sh. to a direct borrowing from mere observation; and the reason is, that as in infancy and childhood the individual in nature is a representative of a class—just as in describing one larch tree you generalize a grove of them—so it is nearly as much so in old age. The generalization is done to the poet's hand. Here you have the garrulity of age strengthened by the feelings of a long-trusted servant, whose sympathy with the mother's affections gives her privileges and rank in the household. And observe the mode of connection by accident of time and place, and the childlike fondness of repetition in a second childhood, and also that happy, humble ducking under, yet constant resurgence against, the check of her superiors. [*Verp. Huds. Sta.*

3. **lady-bird**] DEL. The nurse does not apply this epithet to Juliet in the insulting sense in which the term is now applied by the vulgar, but sportively, in allusion to her fluttering hither and thither, and because she will not allow herself to be at once found when called.

God forbid!—Where's this girl?—What, Juliet!

Enter JULIET.

Jul. How now! who calls?
Nurse. Your mother.
Jul. Madam, I am here.
What is your will?
La. Cap. This is the matter.—Nurse, give leave awhile,
We must talk in secret.—Nurse, come back again;
I have remember'd me, thou's hear our counsel.
Thou know'st my daughter's of a pretty age.
Nurse. Faith, I can tell her age unto an hour.
La. Cap. She's not fourteen.
Nurse. I'll lay fourteen of my teeth,—
And yet, to my teen be it spoken, I have but four,—

4. *Where's...Juliet*] Separate line, QqFf.

5, 6. *How...will?*] Capell. Three lines, QqFf, Cambr.

What is your will?] om. Seymour conj.

7–10. *This...age.*] As verse first by Capell. Prose in QqFf.

9. *thou's*] Dyce, Cambr. *thous'* Rowe. *thou'se* QqFf, White. *thou shalt* Pope, &c. Var. et cet.

our] *my* F_4, Rowe, Pope, Han.

10. *know'st*] Q_5. *knowest* The rest, Rowe, Sta.

12–15. *I'll....Lammas-tide?*] Arranged as in Steev. (1793). *I'll...fourteen* as prose, *How...tide?* as one line in Qq. Four lines, ending *teeth,....spoken, ...fourteen, Lammas-tide?* in Ff, Rowe. Three lines, ending *teeth,...four...Lammas-tide?* in Capell. Prose in Pope, &c. Ktly.

12. *of my*] *o' my* Capell.

13. *teen*] *teeth* $F_2F_3F_4$, Rowe, Pope, Capell.

be it] *be 't* Dyce (ed. 2).

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4. **God forbid!**] STA. An exquisite touch of nature. The old nurse, in her fond garrulity, uses "lady-bird" as a term of endearment; but recollecting its application to a female of loose manners, checks herself;—"God forbid!" her darling should prove such a one!

DYCE. Staunton is altogether mistaken. The nurse says that she has already "bid Juliet come:" she then calls out, "What, lamb! what, lady-bird!" and Juliet not yet making her appearance, she exclaims, "God forbid!—where's this girl?" the words, "God forbid," being properly an ellipsis of "God forbid that any accident should keep her away," but used here merely as an expression of impatience.

9. **thou's**] WHITE. "Thou shalt," which is the reading of nearly every modern edition, destroys the rhythm, and is altogether indefensible.

12. **fourteen**] C. A. BROWN ("Autobiographical Poems," &c). Juliet's extreme youth was, at the time, an apology to the audience for the boy who played so arduous a part. This guess at explaining the deviation from the originals may seem ridiculous, but it is possible.

13. **teen**] JOHNSON. To my sorrow. [*Sing. Coll. Haz. Huds. White, Hal.*

STEEV. So in Spenser's Fairy Queen, b. i, c. ix: "for dread and doleful *teen*."

She is not fourteen. How long is it now
To Lammas-tide?
La. Cap. A fortnight and odd days.
Nurse. Even or odd, of all days in the year,
Come Lammas-eve at night shall she be fourteen.
Susan and she—God rest all Christian souls!—
Were of an age: well, Susan is with God;
She was too good for me:—but, as I said,
On Lammas-eve at night shall she be fourteen;
That shall she, marry; I remember it well.
'Tis since the earthquake now eleven years;

14. *She is*] Steev. (1793). *Shees* or *Shee's* or *She's* QqFf. *She's* Rowe, &c. Capell, Sta.
is it] *is't* Capell.
16–48. *Even...'Ay.'*] Capell. Prose in QqFf, Rowe, &c. Sta. Ktly.
16, 27. *in'*] *i'* Capell.
22. *That*] *then* Q_4Q_5.

This old word is introduced by Sh. for the sake of the jingle between *teen* and *four* and *fourteen.* [*Sing. Huds. Hal.*

HALLIWELL. "He was changed in the shape of divers other things, and passed by them invisible; and would (no doubt) worke much woe and *teene* in case he should remaine alive after this scornefull illusion."—*Ammianus Marcellinus, translated by Holland*, 1609.

15. **Lammas-tide**] NARES. *Tide* for *time.* It was also scrupulously used by the Puritans, in composition, instead of the Popish word *mass*, of which they had a nervous abhorrence. Thus, they said Christ-*tide*, Hallow-*tide*, Lamb-*tide*. Luckily Whitsuntide was rightly named to their hands.

16. **Even**] KNT. There is not in all Sh. a passage in which the rhythm is more happily characteristic than in these speeches of the nurse. [*Verp.*

23. **since the earthquake**] TYRWHITT. How comes the Nurse to talk of an earthquake? There is no such circumstance mentioned in any of the novels from which Sh. drew his story; it therefore seems probable that he had in view the earthquake which had really been felt in many parts of England in his own time, viz., on the 6th of April, 1580. (See Stowe's Chronicle and Gabriel Harvey's Letter in the Preface to Spenser's Works, ed. 1679.) If so, one may be permitted to conjecture that this play, or this part of it, at least, was written in 1591, after the 6th of April, when the *eleven years since the earthquake* were completed, and not later than the middle of July, *a fortnight and odd days* before *Lammas-tide.* [*Sing.*, substantially. *Corn.*

MAL. (Vol. II, p. 350). Sh.'s frequent allusions to the manners and events of his own time have shown me that Tyrwhitt's conj. is not so improbable as I once thought it. Sh. might have laid the foundation of this play in 1591 and finished it at a subsequent period. If the earthquake, which happened in England in 1580, was in his thoughts and induced him to state the earthquake at Verona as happening on the day when Juliet was *weaned*, and *eleven* years before the commencement of the piece, it has led him into a contradiction; for, according to the Nurse, Juliet was within a fortnight and odd days of completing her *fourteenth* year; and yet, accord-

And she was wean'd—I never shall forget it—
Of all the days of the year, upon that day: 25

25. *of the year*] *in the year* $Q_5F_3F_4$, Rowe, &c. *o' the year* Capell.

ing to the computation, she could not well be much more than *twelve* years old. Whether, indeed, the English earthquake was or was not in his thoughts, the Nurse's account is inconsistent and contradictory. Perhaps Sh. was more careful to mark the garrulity than the precision of the old woman; or perhaps he meant this very incorrectness as a trait of character; or, without having recourse to either of these suppositions, shall we say that he was here, as in some other places, hasty and inattentive?

KNT. The principle of dating from an earthquake, or from any other remarkable phenomenon, is a very obvious one. We have an example as old as the days of the prophet Amos: "The words of Amos, who was among the herdmen of Tekoa, which he saw concerning Israel, in the days of Uzziah king of Judah, and in the days of Jeroboam, the son of Joash, king of Israel, two years before the earthquake." But it is by no means improbable that Sh. might have been acquainted with some description of the great earthquake which happened at Verona in 1348, when Petrarch was sojourning in that city; and that, with something like historical propriety, therefore, he made the Nurse date from that event, while at the same time the supposed allusion to the earthquake in England in 1580 would be relished by his audience.

COLLIER (ed. 1). In the whole speech of the Nurse there are such discrepancies as render it impossible to arrive at any definite conclusion, even if we suppose that Sh. intended a reference to a particular earthquake in England. First, the Nurse tells us that Juliet was in the course of being weaned; then that she could stand alone; and, thirdly, that she could run alone. It would have been rather extraordinary if she could not, for even according to the Nurse the child was very nearly three years old. No fair inference can, therefore, be drawn from the expression, and we coincide with Malone that the tragedy was probably written towards the close of 1596.

HUNTER (*"New Illustr."*). It will not be denied that Sh. might make an Italian in an Italian story allude to an event that occurred in London; but the whole argument is of the most shadowy kind, and it seems to be entirely destroyed when the fact is introduced that in 1570 there did occur a most remarkable earthquake in the neighborhood of Verona, so severe that it destroyed Ferrara, and which would form long after an epoch in the chronological calculations of the old wives of Lombardy. When the church of St. Stephen at Ferrara was rebuilt, an inscription was placed against it, from which we may collect the terrible nature of the visitation:

"Cum anno M.D.LXX die XVII Novembris tertiâ noctis horâ, quam maximus terræ motus hanc præclarissimam urbem ita conquassasset, ut ejus fortissima mœnia, munitissimas arces, alta palatia, religiosa templa, sacratas turres, omnesque fere ædes omnino evertisset et prostrasset, una cum maximo civium damno, atque acerbâ clade."

The order of towers, palaces and temples in this inscription corresponds to the order in which they occur in the well-known passage in *The Tempest*. Will this come in aid of the argument of those who contend that Sh. must, at some period of his life, have breathed the air of Italy, seen the Italian palaces and witnessed the Italian customs he has so accurately exhibited?

This inscription appears to have been cut in 1571, or not long after. At all

For I had then laid wormwood to my dug,
Sitting in the sun under the dove-house wall;
My lord and you were then at Mantua:—
Nay, I do bear a brain:—but, as I said,

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events, I submit, that, if we must suppose that the poet intended to make the Nurse speak according to the truth of history at all, this is the earthquake to which she alludes, and not the slight trembling which alarmed the fears of a northern people unaccustomed to such phænomena. The argument of Tyrwhitt's has, however, run the course of all the editions. [*Dyce, Sta.*

STA. There is a small tract still extant, entitled "A coppie of the letter sent from Ferrara the xxii of November, 1570. Imprinted at London in Paules Churchyarde at the signe of the Lucrece, by Thomas Purfoote;" in which the writer describes "the great and horrible earthquakes, the excessiue and vnrecouerable losses, with the greate mortalitie and death of people, the ruine and ouerthrowe of an infinite number of monasteries, pallaces, and other howses, and the destruction of his graces excellencies castle." The first earthquake was on Thursday, the 11th, at ten at night, "whiche endured the space of an Aue Marie;" on the 17th, "the earth quaked all the whole day." In all, "the earthquakes are numbered to haue been a hundred and foure in xl houres."

CLARKE. That Sh. alluded to the earthquake of 1580 we think most probable; but that the allusion particularizes the period when the event occurred in connection with the writing of the play, we doubt. Sh. would not, we think, thus register a particular so subject to fluctuation as a date; for what would be an eleven years' interval when he wrote might become a twelve years' interval when the play was put upon the stage, and would certainly become an altogether inaccurate interval by the time the play had been performed during many seasons. It appears to us that the "eleven years" in this line is simply a step by which the old Nurse helps herself to retrace the age of her foster-child.

DYCE (ed. 2). If it be unlikely, as I think it is, that our poet had a view to the earthquake in his own country during 1580, it is still more unlikely that he should have alluded to that in Italy during 1570.

[For further references to this earthquake, see Appendix, 'The Date of the Play.'] ED.

26. **wormwood**] HALLIWELL. "Like as when a mother, willing to weane her child, shall say unto him, night and day: 'My child, it is time to weane thee, thou art growne great inough, and I am with child, my milke is corrupt, it will make thee sicke;' yet he is so fond of the breast that he cannot forsake it: but if the mother put *worme-wood or mustard* upon the breast, the child sucking it, and feeling the bitternesse, he quite forsaketh it, without sucking any more: Even so, though God's Preachers preach unto us, and exhort us to forsake the corrupt milke of the world and of the flesh, yet we seeme deaf still, and are alwayes backward, untill God put upon these cursed teates the mustard and worme-wood of afflictions to weane us."—*Cawdray's Treasurie or Storehouse of Similies*, 1600. Also *Stephens' Essayes and Characters*, 1615.

BEISLY. Wormwood (*Artemisia absinthium*) is a well-known plant, native of Britain, and flowers in Aug. and Sept. It has a nauseous, bitter taste.

29. **bear a brain**] REED. That is, I have a perfect remembrance or recollection.

When it did taste the wormwood on the nipple
Of my dug, and felt it bitter, pretty fool,
To see it tetchy, and fall out with the dug!
Shake, quoth the dove-house: 'twas no need, I trow,
To bid me trudge.
And since that time it is eleven years;
For then she could stand alone; nay, by the rood,
She could have run and waddled all about;
For even the day before, she broke her brow:
And then my husband—God be with his soul!
'A was a merry man—took up the child:
'Yea,' quoth he, 'dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit;
Wilt thou not, Jule?' and, by my holy-dam,
The pretty wretch left crying, and said 'Ay.'

32. *with*] *wi'* Capell, White. *the*] *th'* White.

35. *eleven*] *a leuen* $Q_2Q_3Q_4$. *a eleuen* F_1.

36. *alone*] *hylone* Q_2. *a lone* Q_3. *high-lone* Ulr. (Dyce from Q_1), Cambr.

43. *Jule*] *Juliet* F_4, Rowe. *Jule*, F_2F_3. *Julé* Pope, &c. *Juli'* Capell.

holy-dam] *holydam* Qq. *holy dam* Har. Camp. Knt. *holidame* Dyce (ed. 1), Cambr. *halidom* Dyce (ed. 2).

[*Knt. Haz. Sta. Dyce.*] So in The Country Captain, by the Duke of Newcastle, 1649: "When these wordes of command are rotten, wee will sow some other military seedes; you *beare a braine* and memory." [*Hal.*

STEEV. In Ram Alley or Merry Tricks, 1611: "Dash, we must *bear some brain.*" In Marston's Dutch Courtesan, 1604: "Nay an I *bear not a brain.*" In Heywood's Golden Age, 1611: "As I can bear a pack, so I can *bear a brain.*" [*Hal.*

NARES. To exert attention, ingenuity, or memory. Thus in Marston's Dutch Courtesan: "My silly husband alas! knows nothing of it; 'tis I that beare, 'tis I that must *beare a braine* for all." [*Sing. Huds.*

HALLIWELL. "Jones was no schoolman, yet he *bore a brain* Which ne'er forgot what ere it could contain."—*Legend of Captain Jones*, 1659.

31. **felt**] WHITE. The verbs expressive of the action of the senses were not carefully distinguished in their application when Sh. wrote; and "felt" was used with peculiar license. Sh. ridicules this license in several passages, and especially in *Bottom's* speech (Mid. Sum. N. D. IV, i, 197) when he wakes after his enchantment.

35. **high-lone**] DYCE ["*Remarks*," &c.] It may perhaps be worth while to notice that we find in Middleton's *Blurt, Master Constable*, "An old comb-pecked rascal, that was beaten out a' th' cock-pit, when I could not stand *a' high lone* without I held by a thing, to come crowing among us!" Act II, sc. ii; *Works* i, 262, ed. Dyce; and in W. Rowley's *A Shoomaker a Gentleman*, 1638: "The warres has lam'd many of my old customers; they cannot go *a hie lone*." Sig. B 4. [*Sing.* (ed. 2).

WHITE. The idiom is still in use in "high time" for "full time."

To see now how a jest shall come about!
I warrant, an I should live a thousand years,
I never should forget it: 'Wilt thou not, Jule?' quoth he;
And, pretty fool, it stinted, and said 'Ay.'
La. Cap. Enough of this; I pray thee, hold thy peace.
Nurse. Yes, madam: yet I cannot choose but laugh,
To think it should leave crying, and say 'Ay:'
And yet, I warrant, it had upon its brow
A bump as big as a young cockerel's stone;
A perilous knock; and it cried bitterly:
'Yea,' quoth my husband, 'fall'st upon thy face?
Thou wilt fall backward when thou comest to age;
Wilt thou not, Jule?' it stinted, and said 'Ay.'
Jul. And stint thou too, I pray thee, nurse, say I.
Nurse. Peace, I have done. God mark thee to his grace!
Thou wast the prettiest babe that e'er I nursed:
An I might live to see thee married once,
I have my wish.

46. *an*] Pope. *and* QqFf.
should] *shall* QqF_1F_2.
50–57. As verse first by Capell. Prose, Sta. Ktly.
52. *upon*] *on* Q_5.
its] *it* QqF_1F_2, Cambr. Ktly.
54. *perilous*] *par'lous* Capell. Sta. *parlous* Var. Knt. Sing. Dyce, Ktly.
58. *stint thou*] *stent thee* F_3. *stint thee* F_4, Rowe, &c.
thee,] *the* F_2.
59–62. Verse first, Pope. Prose, Ktly.
59. *to*] *too* $Q_2Q_3Q_4F_1$.
61. *An*] Pope. *and* QqFf.

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48. **stinted**] STEEV. It stopped, it forebore from weeping. So North, in his "*Plutarch*," speaking of the wound which Antony received, says: "for the blood *stinted* a little when he was laid." In "Cynthia's Revels," by Ben Jonson: "*Stint* thy babbling tongue." In "What-You Will," by Marston, 1607: "Pish! for shame, *stint* thy idle chat." Spenser uses this word frequently in his Fairy Queen. [*Sing. Coll. Verp. Huds. Sta.*

SING. Baret translates 'Lachrymas supprimere, to *stinte* weeping,' and 'to *stinte* talke,' by 'sermones restinguere.'

KNT. Thus Gascoigne: "Then *stinted* she as if her song were done." To stint is used in an active signification for to *stop*. Thus in those fine lines in Titus Andronicus, which it is difficult to believe any other than Sh. wrote:

> "The eagle suffers little birds to sing,
> And is not careful what they mean thereby,
> Knowing that with the shadow of his wing
> He can at pleasure *stint* their melody."

HALLIWELL. "I stynt, I cesse, *je cesse;* let him go to it, I praye God he never stynt." Palsgrave, 1530.

54. **perilous**] KNT. *Parlous* is a corruption of the word *perilous*.

La. Cap. Marry, that 'marry' is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your disposition to be married?
Jul. It is an honour that I dream not of.
Nurse. An honour! were not I thine only nurse,
I would say thou hadst suck'd wisdom from thy teat.
La. Cap. Well, think of marriage now; younger than you
Here in Verona, ladies of esteem,
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid. Thus then in brief;
The valiant Paris seeks you for his love.
Nurse. A man, young lady! lady, such a man
As all the world—Why, he's a man of wax.

63. *Marry, that 'marry'*] *And that same marriage* Pope, &c. from (Q_1).
65. *disposition*] *dispositions* Qq.
66. *It is*] *'Tis* F_3F_4, Rowe.
66, 67. *honour*] Pope, from (Q_1). *houre* QqF_1F_2. *hour* F_3F_4, Rowe, Capell.
67, 68. As verse first by Pope.
67. *thine*] om. Q_4Q_5.
68. *I would say*] *I would say that* F_3F_4. *I'd say* Pope, &c. Capell, Har. Camp. Sing. Knt. Corn. Haz. Sta. Dyce, (ed. 2), Ktly.
wisdom] *thy wisdome* Q_4Q_5. *'wisdom* Allen conj. MS.
71. *mothers. By*] *mothers 'by* Qq.
72. *your*] *a* Knt.
75, 76. Verse first, Pope. Prose, Ktly.

72. **these years**] STA. In the old poem Juliet's age is set down at sixteen; in Paynter's novel at eighteen. As Sh. makes his heroine only fourteen, if the words "*your* mother," which is the reading of the old editions, be correct, Lady Capulet would be eight and twenty; while her husband, having done masking some thirty years, must be at least threescore. Knight veils the disparity, and perhaps improves the passage, but we believe without authority.

76. **a man of wax**] STEEV. So, in Wily Beguiled: "Why, he's a man as one should picture him in *wax*." [*Sing. Huds. Dyce, Hal.*
S. WESTON. Well made, as if he had been modeled in wax. [*Haz. White.*] As Steevens by a happy quotation has explained it. "When you, Lydia, praise the waxen arms of Telephus" (says Horace) (*Waxen*, well-shaped, fine-turned), &c. [*Sing. Huds. Dyce, Clarke.*] Bentley changes *cerea* into *lactea*, little understanding that the praise was given to the shape, not to the colour. [*Hal.*
SING. [Quotes Hor. Od. I, xiii, 2, as above, and adds]: Which Dacier explains: 'Des bras faits au tour, comme nous disons d'un bras rond, qu'il est comme de cire.'
WHITE. So in *Euphues and his England*: "You make either your lover . . . so exquisite that for shape he must be framed in wax," 1597, Sig. X 3; and see in III, iii, 126, of this play. But the expression is not out of use in this country; and I have been so accustomed to hear 'my lad of wax' addressed as a phrase of jocular encouragement and approbation to a boy, that, had I not noticed the British editors' explanation of the phrase, I should not have thought that it needed one.

La. Cap. Verona's summer hath not such a flower.
Nurse. Nay, he's a flower; in faith, a very flower.
La. Cap. What say you? can you love the gentleman?

DYCE. In some of the provinces, a *man of wax* means now-a-days "a smart, cleverish fellow;" vide Moor's *Suffolk Words* and *The Dialect of Craven;* but assuredly Sh. does not employ the expression in that sense. [In a note on *a sea of wax* [T. of A., I, i, 50], DYCE has the following]: Dr. Ingleby has put forth a brochure: *The Still Lion*, &c., *Being part of the Shakespeare-jahrbuch*, ii, wherein he gives, with astonishing confidence, entirely new glosses of "*a sea of wax*" and "*a man of wax*"—his attempt to show that Sh. employs a SUBSTANTIVE "*wax*" in the sense of "expandedness or growth" vying in absurdity with any of the misinterpretations that ignorance and conceit have ever tried to force upon the great dramatist. [Dr. Ingleby says]: '"A man of wax" is a man of full growth. Of Falstaff [2 Hen. IV: I, ii, 149] it would mean a man of ample dimensions; of Romeo it means a man of puberty, "a proper man."' It seems inconceivable that Dr. Ingleby should have so grossly misunderstood these words in Romeo and Juliet.

I add a passage which is decisive as to the true meaning of "*a man of wax*:"

> "A sweet face, an exceeding daintie hand;
> *A body, were it framed of wax*
> *By all the cunning artists of the world,*
> *It could not better be proportioned.*"—*Faire Em.*, &c., sig. B, ed. 1631.

79. **What say you**] [This speech POPE pronounces "ridiculous," and STEEV. "stuff." SING. repeated Steevens's epithet in (ed. 1), but recalled it in (ed. 2)].

KNIGHT. This passage furnishes a very remarkable example of the correctness of the principle laid down in Whiter's very able tract: "An Attempt to explain and illustrate various Passages of Sh. on a new Principle of Criticism, derived from Locke's Doctrine of the Association of Ideas," wherein the leading doctrine, as applied to Sh., is, that the exceeding warmth of his imagination often supplied him, by the power of association, with words, and with ideas, suggested to the mind by a principle of union unperceived by himself, and independent of the subject to which they are applied. We readily agree with Whiter that "this propensity in the mind to associate subjects so remote in their meaning, and so heterogeneous in their nature, must, of necessity, sometimes deceive the ardour of the writer into whimsical or ridiculous combinations. As the reader, however, is not blinded by this fascinating principle, which, while it creates the association, conceals likewise its effects, he is instantly impressed with the quaintness, or the absurdity, of the imagery, and is inclined to charge the writer with the intention of a foolish quibble or an impertinent allusion." It is in this spirit of a cold and literal criticism, here so well described, that Monck Mason pronounces upon the passage before us,—"this ridiculous speech is full of abstruse quibbles." But the principle of association, as explained by Whiter, at once reconciles us to the quibbles. The "volume" of young Paris's face suggests the "beauty's pen," which hath "writ" there. Then, the obscurities of the fair "volume" are written in the "margin of his eyes," as comments of ancient books are always printed in the margin. Lastly, this "book of love" lacks "a cover;" the "golden story" must be locked with "golden clasps." The ingenious management of the vein of imagery is, at least, as remarkable as its "abstruse quibbles."

This night you shall behold him at our feast:
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content;
And what obscured in this fair volume lies
Find written in the margent of his eyes.

83. *married*] Q_2. *severall* The rest, Rowe, Theob. Warb. Johns. Capell, Camp. Knt. Del. White.

85. *obscured*] *obscure* Allen MS. conj.

86. *margent*] *margin* Var. Knt. Coll. Sing. Huds. Ulr. Del. Clarke, Hal. Ktly.

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83. **married lineament**] STEEV. Examine how nicely one feature depends upon another, or accords with another, in order to produce that harmony of the whole face which seems to be implied in the word *content*. In *Tro. and Cress.* we have "the *married* calm of states," and in the 8th Sonnet the same allusion:

> "If the true concord of well-tuned sounds,
> By unions *married*, do offend thine ear."—[*Sing.* (ed. 1), *Huds.*

ULR. In my opinion, the prosaic *several* would be decidedly preferable to the hyper-poetical and far-fetched "*married*" (especially as the thought that the features were in harmony is distinctly expressed in the next verse), if the whole speech of Lady Capulet were not so full of plays upon words and strained comparisons. That Sh. puts in the mouth of Juliet's mother such, so called, Euphuisms is certainly not without a deep design. She is distinguished by the style and matter of her speech as a highly cultivated, but in truth an artificial, woman of the world of that day, of considerable address, but without feeling, without heart or soul, who thinks more of fashionable elegance of manners, social advantage, &c., than of true inner worth, and is, therefore, more devoted to the world than to the care and education of her daughter.

DEL. The epithet, "*married*," anticipates too forcibly the succeeding line. The blending together, emphasized in the succeeding verse, stands in more marked contrast by the use of "*several*" than by the use of "*married*."

86. **margent**] STEEV. The comments on ancient books were always printed in the margin. So Horatio, in Hamlet, says: "I knew you must be edified by the *margent*," &c. [*Sing. Haz. Huds.*

MAL. So in the Rape of Lucrece:

> "But she that never cop'd with stranger eyes
> Could pick no meaning from their parling looks,
> Nor read the subtle shining secrecies
> Writ in the glassy *margent* of such *books*."—[*Sing. Huds. Sta.*

STA. Sh. was evidently fond of resembling the face to a book, and having once arrived at this similitude, the comparison, however odd, of the eyes to the margin wherein of old the commentary on the text was printed is not altogether unnatural. This passage, which presents both the primary and subordinate metaphor, is the best example he has given of this peculiar association of ideas.

This precious book of love, this unbound lover,
To beautify him, only lacks a cover:
The fish lives in the sea; and 'tis much pride
For fair without the fair within to hide:
That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story:
So shall you share all that he doth possess,
By having him making yourself no less.
Nurse. No less! nay, bigger: women grow by men.
La. Cap. Speak briefly, can you like of Paris' love?
Jul. I'll look to like, if looking liking move:
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

89. *sea*] *shell* Rann. (Mason conj).
90. *fair within*] *faire, within* Q_2, Camp.
91. *many's*] *many* Q_5.
95. *bigger: women*] Ff. *bigger women* Qq, Coll. (ed. 2).
98. *endart*] *engage* Pope from (Q_1).
99. *it*] om. $Q_2Q_3F_1$.

88. **cover**] M. MASON. This ridiculous speech is full of abstruse quibbles. The *unbound* lover is a quibble on the *binding* of a *book*, and the *binding* in *marriage;* and the word *cover* is a quibble on the law phrase for a married woman, who is styled a *feme covert* in law-French. [*Sing.* and *Huds.* (omit "ridiculous.")

89. **the sea**] STEEV. That is, is not yet caught. Fish-skin covers to ["devotional," *Sing.* (ed. 2)] books were not uncommon. Such is Farmer's explanation. [*Sing. Coll. Haz. Verp. Dyce* (ed. 2).

The poet may mean nothing more than that those books are most esteemed by the world whose *valuable contents* are embellished by as *valuable binding.* [*Sing.* (ed. 1).

M. MASON. The purport of the remainder of this speech is to show the advantage of having a handsome person to cover a virtuous mind. It is evident, therefore, that instead of "the fish lives in the *sea*," we should read "in the *shell*." For the *sea* cannot be said to be a beautiful cover to a fish, though a *shell* may. [*Sing.* (ed. 1), *Huds. Sta. Dyce* (ed. 2).

HUDS. It does not well appear what this meaning of Farmer's can have to do with the context. The sense apparently required is, that the fish is hidden within the sea, as a thing of beauty within a beautiful thing.

CLARKE. The speaker means to say, the fish is not yet caught which is to supply this "cover," or 'coverture.' The bride who is to be bound in marriage with Paris has not yet been won.

CHAM. The whole of the speech seems to merit the epithet applied to it by Pope —ridiculous.

92. **the golden story**] M. MASON. I believe no particular legend is meant, but any valuable writing. [*Dyce* (ed. 2).

98. **endart**] DEL. A word nowhere else used by Sh., and perhaps invented by him in this place.

Enter a Servingman.

Serv. Madam, the guests are come, supper served up, you called, my young lady asked for, the nurse cursed in the pantry, and every thing in extremity. I must hence to wait; I beseech you, follow straight.

La. Cap. We follow thee. [*Exit Servingman.*]—Juliet, the County stays.

Nurse. Go, girl, seek happy nights to happy days. [*Exeunt.*

SCENE IV. *A street.*

Enter ROMEO, MERCUTIO, BENVOLIO, *with five or six* Maskers, Torch-bearers, and others.

Rom. What, shall this speech be spoke for our excuse? Or shall we on without apology?

104. *straight*] om. Pope, Han.

[Exit Servingman.] Exit. Ff, after line 103. om. Qq.

SCENE IV.] Steev. SCENE V. Pope. ACT II. SCENE I. Capell.

A street.] Capell. A street before Capulet's house. Theob.

Maskers,] Maskers, and Sta. Cambr. and others.] Steev. ...and drums. Theob. om. Ulr. Sta. Cambr.

1. Rom.] Ben. Capell. conj.

What,....this] *What....the* Ed. conj.

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101. **nurse cursed**] DEL. Because she is not at hand to help.

Enter Mercutio] COLERIDGE. (*Lit. Rem.*, vol. ii, p. 153, ed. 1836.) Oh! how shall I describe that exquisite ebullience and overflow of youthful life, wafted on over the laughing waves of pleasure and prosperity, as a wanton beauty distorts the face on which she knows her lover is gazing enraptured, and wrinkles her forehead in the triumph of its smoothness! Wit ever wakeful, fancy busy and procreative as an insect, courage; an easy mind that, without cares of its own, is at once disposed to laugh away those of others, and yet to be interested in them,—these and all con genial qualities melting into the common *copula* of them all, the man of rank and the gentleman, with all its excellences and all its weaknesses, constitute the character of Mercutio! [*Verp. Huds. Sta.*

STEEV. 'An other gentleman called Mercutio, which was a courtlyke gentleman, very well be loved of all men, and by reason of his pleasaunt and curteous behavior was in every company wel intertayned.' *Painter's Palace of Pleasure.* [*Sing.*

MALONE. He is thus described in the poem which Sh. followed:

> 'At thone side of her chayre her lover Romeo,
> And on the other syde there sat one cald Mercutio;
> A courtier that eche where was highly had in pryce,
> For he was coortious of his speche and pleasant of devise.
> Even as a lyon would emong the lambes be bolde,
> Such was emong the bashfull maydes Mercutio to beholde.

Ben. The date is out of such prolixity.
We'll have no Cupid hoodwink'd with a scarf,
Bearing a Tartar's painted bow of lath,
Scaring the ladies like a crow-keeper;

3. Ben.] Mer. Capell. conj. 6. *crow-keeper*] *cow-keeper* Pope, (ed. 2) (Theob. conj. withdrawn).

With frendly gripe he ceasd fayre Juliets snowish hand;
A gyft he had that Nature gave him in his swathing band,
That frosen mountayne yse was never halfe so cold,
As were his handes, though nere so neer the fire he did them holde."
[*Sing. Corn. Verp. Huds. Sta.*

Perhaps it was this last circumstance which induced Sh. to represent Mercutio as little sensible to the passion of love, and "a jester at wounds *he never felt.*" See Othello III, iv, 39. [*Sing.*

and others] COLL. (ed. 2). One of the "others" was furnished with a drum, as we learn from the (MS.). This is material, according to the last words of Benvolio in this scene.

3. **such prolixity**] WARBURTON. That is, *masks* are now out of fashion. That Sh. was an enemy to these fooleries, appears from his writing none; and that his plays discredited them is more than probable. [*Hal.*

STEEV. The diversion going forward at present is not a *masque* but a *masquerade.* In Henry VIII, when the king introduces himself to the entertainment given by Wolsey, he appears, like Romeo and his companions, in a *mask*, and sends a messenger before to make an apology for his intrusion. This was a custom observed by those who came uninvited, with a desire to conceal themselves for the sake of intrigue, or to enjoy the greater freedom of conversation. Their entry on these occasions was always prefaced by some speech in praise of the beauty of the ladies or the generosity of the entertainer; and to the *prolixity* of such introductions allusion is here made. So in Histriomastix, 1610, a man wonders that the *maskers* come in "so blunt, *without device?*" Of the same kind of masquerading see a specimen in Timon I, ii, where Cupid precedes a troop of ladies with a speech. [*Sing. Huds. Sta.* (subs.) *Hal.*

PERCY. Sh. has written a *masque* in Act IV of The Tempest. It would have been difficult for Warburton to prove they were discontinued during any period of Sh.'s life. [*Hal.*

COLL. (ed. 2). Sh. ridicules a formal prolix introduction, such as that in Love's L. L. V, ii, 158.

5. **bow of lath**] DOUCE. The Tartarian bows, as well as most of those used by the Asiatic nations, resembled in their form the old Roman or Cupid's bow, such as we see on medals and bas-reliefs. Sh. used the epithet to distinguish it from the English bow, whose shape is the segment of a circle. [*Sing. Knt. Verp. Huds. Hal.*

6. **crow-keeper**] STEEV. [Note on Lear IV, vi, 88]. So in the 48th Idea of Drayton:

"And when corn's sown, or grown into the ear,
Practise thy quiver and turn *crow-keeper.*" [*Nares, Sing.*

NARES. At present, in all the midland counties, a boy set to drive the birds away is said to keep birds. Hence a stuffed figure, now called more properly a *scarecrow*, was also called a *crow-keeper.* In this passage a *scarecrow* is clearly meant.

Nor no without-book prologue, faintly spoke
After the prompter, for our entrance:
But, let them measure us by what they will,
We'll measure them a measure, and be gone. 10

7, 8. *Nor no...entrance:*] Pope from (Q_1). Om. QqFf, Rowe, Capell.
7. *Nor no*] *Nor a* Pope, &c.
8. *for*] *'fore* Han.
entrance] *enterance* Pope, Han. Ktly.

KNT. The "crow-keeper" who scares the ladies had also a bow: he is the shuffle or mawkin—the scarecrow of rags and straw, with an arrow in his hand. [*Verp.*

DYCE. See Forby's *Vocab. of East Anglia.*

WHITE. A living functionary, for whom the scarecrow of this country is a luxuriously-clad substitute.

7. **without-book prologue**] KNT. Supposed by Warton to allude to the boy-actors so fully alluded to in Hamlet. [*Verp.*

ULR. I should not admit into the text these two lines, found only in (Q_1), and stricken out afterwards, probably by Sh. himself, were not the printing of the later eds. so very careless that a couple of lines might easily have fallen out, and did they not at the same time refer to a custom which certainly excited Sh.'s displeasure, and consequently might have induced him to intercalate these two verses. . . . "Without-book prologue" is doubtless to be taken as one word, and it signifies a prologue not in the book—that is, not composed by the poet, but added probably by the manager or some writer for the theatre, and consequently was in bad verses and spoken after the prompter in a weak, mechanical way. That it was not at all unusual for prologues and epilogues to be prepared by others than the authors is evident from several passages in Henslow's Diary (edited by J. P. Collier, Lond. 1845, p. 228, 229). For this same reason I believe that the prologue to our tragedy also was not composed by Sh.

WHITE. These two lines seem to have been purposely omitted after (Q_1), but only on account of their disparagement of the prologue speakers on the stage; and they may therefore properly be restored to the text.

DEL. [doubts the propriety of restoring them].

8. **entrance**] MAL. Here used as a trisyllable. [*Sta. Del.* (as in Macb. I, v, 40), *White.*

10. **measure**] KNT. This was the courtly dance of the days of Elizabeth, not so solemn as the pavan—the "doleful pavan," as Davenant calls it,—in which princes in their mantles and lawyers in their long robes, and courtly dames with enormous trains, swept the rushes like the tails of peacocks. From this circumstance came its name, the pavan—the dance of the peacock. For a description of the "measure," see "Much Ado," II, i, 72. [*Hal.*

STA. A *measure* seems originally to have meant any dance the motions of which kept due time to music: "And dancing is a moving all in *measure*." (*Orchestra*, by Sir John Davies, 1622.) In time, however, it obtained a more precise signification, and was used to denote a movement slow, stately, and sweeping, like the modern minuet, which appears to be its legitimate successor.

The *measures*, REED tells us, 'were performed at court, and at public entertainments of the societies of Law and Equity at their halls, on particular occasions. It was not deemed inconsistent with propriety, even for the gravest persons to join in

Rom. Give me a torch; I am not for this ambling;
Being but heavy, I will bear the light.

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them; and accordingly at the revels which were celebrated at the Inns of Court, it has not been unusual for the first characters in the law to become performers in *treading the measures.*' In 'Riche his Farewell to Militarie Profession,' Lond. 1581, there is a description of the *Measure* and other popular dances of the period too amusing to be omitted: 'Firste for dauncyng, although I like the *measures* verie well, yet I could never treade them aright, nor to use measure in any thyng that I went aboute, although I desired to performe all thynges by line and by leavell, what so ever I tooke in hande. Our *galliardes* are so curious, that thei are not for my daunsyng, for thei are so full of trickes and tournes, that he which hath no more but the plaine *singuepace* is no better accoumpted of then a verie bongler; and for my part thei might assone teache me to make a capricornus, as a capre in the right kinde that it should bee. For a *jeigge* my heeles are too heavie: and these *braules* are so busie, that I love not to beate my braines about them. A *rounde* is too giddie a daunce for my diet; for let the dauncers runne about with as much speede as thei maie, yet are thei never a whit the nier to the ende of their course, unlesse with often tourning thei hap to catch a fall; and so thei ende the daunce with shame, that was begonne but in sporte. These *hornepipes* I have hated from my verie youth; and I knowe there are many other that love them as well as I. Thus you may perceive that there is no daunce but either I like not of theim, or thei like not of me, so that I can daunce neither.'

DYCE (ed. 2). See Dugdale's *Origines Judiciales.* Sir John Davies in his poem called *Orchestra,* 1622, describes them in this manner:

'But after these, as men more civil grew,
He [*i. e.* Love] did more *grave and solemn measures frame;*
With such fair order and proportion true,
And correspondence every way the same,
That no fault-finding eye did ever blame,
For every eye was movèd at the sight,
With sober wond'ring and with sweet delight.

'Not those young students of the heavenly book,
Atlas the great, Prometheus the wise,
Which on the stars did all their life-time look,
Could ever find such measure in the skies,
So full of change and rare varieties;
Yet all the feet whereon these measures go,
Are only spondees, solemn, grave, and slow.'

11. **a torch**] STEEV. See Westward Hoe, by Decker and Webster, 1607: 'He is just like a *torch-bearer* to maskers: he wears good cloaths, and is ranked in good company, but he doth nothing.' [*Corn. Coll. Verp. Sta. Dyce.*] A *torch-bearer* seems to have been a constant appendage on every troop of masks. [*Sing. Haz. Huds. Sta.*] Before the invention of chandeliers, all rooms of state were illuminated by flambeaux, which attendants held upright in their hands. This service was no degrading office. Queen Elizabeth's Gentlemen-Pensioners attended her to Cambridge, and *held torches* while a play was acted before her in the Chapel of King's College, on a Sunday evening. [*Sing. Knt. Corn. Huds. Sta. Hal.*

MAL. King Henry VIII, when he went masked to Wolsey's palace (now Whitehall), had sixteen torch-bearers. [*Corn.*

Mer. Nay, gentle Romeo, we must have you dance.
Rom. Not I, believe me. You have dancing shoes
With nimble soles; I have a soul of lead
So stakes me to the ground, I cannot move.
Mer. You are a lover; borrow Cupid's wings,
And soar with them above a common bound.
Rom. I am too sore enpierced with his shaft
To soar with his light feathers, and, so bound,
I cannot bound a pitch above dull woe.
Under love's heavy burthen do I sink.

13. Mer.] Ben. Capell conj.
15. *soul*] *soule* Qq. *soale* F_1. *sole* $F_2F_3F_4$, Rowe.
19. *enpierced*] *enpearced* QqF_1, Theob. Warb. Johns. Capell. *impearced* F_2F_3. *impierced* F_4, Rowe. *empierced* S. Walker conj.
20. *so bound,*] *to bound:* F_1F_4, Rowe, Knt. (ed. 1), Del. *to bond:* F_2F_3. *so bound.* Q_5.

DOUCE. Froissart, describing a dinner on Christmas-day in the castle of Gaston, Earl of Foix, in 1388, says: 'At mydnyght when he came out of his chambre into the halle to supper, he had ever before hym *twelve torches* brennyng, *borne by twelve varlettes* standyng before his table all supper.' [*Knt.*] In Rankin's *Mirrour of monsters*, 1587, 4to, is the following passage: 'This *maske* thus ended, wyth visardes accordingly appointed, there were certain petty fellows ready, as the custome is, *in maskes to carry torches*, &c.' In the *Weiss kunig*, a collection of wood engravings representing the actions of Max. the First, there is a very curious exhibition of a masque, in which the performers appear with visards, and one of them holds a torch. There is another print on the same subject by Albert Durer.

DYCE. It would seem that no masque (at least if performed by night) was complete without torch-bearers.

15. soul] DEL. See Jul. Cæs. I, i, 15.

19. enpierced] S. WALKER ('*Crit.*' vol. iii, p. 223). This is merely an erratum of the folio (and I suppose also of the other old copies) for *empierced*. Drayton, Moses, B. i, ed. 1630, p. 139: '—— those secret and impiercing flames.' Spenser, Colin Clout, l. 430: 'that Muse of his That can empierce a prince's mighty heart.' Thus, in the Hamlet of 1603, C, p. 2, 'My necessaries are *inbarkt*.'

DYCE (ed. 2). Walker treats this as an erratum. Why?

20. so bound] DEL. [*Lexicon*, p. 164]. The Folio rightly connects the infinitives *to soar* and *to bound*, as a quibbling repetition of the verse: And *soar* above them with a common *bound*. *Bound* as a participle of *bind* cannot be related to anything preceding; Romeo has merely said that he was wounded by Cupid's arrow, and by such a wound he cannot, in any sense, be said to be *bound*.

21. bound] STEEV. Let Milton's example, on this occasion, keep Sh. in countenance:

> '—— in contempt
> At one slight *bound* high over-leap'd all *bound*
> Of hill,' &c.—*Paradise Lost*, book iv, l. 180. [*Sing. Huds.*

Mer. And, to sink in it, should you burthen love;
Too great oppression for a tender thing.
Rom. Is love a tender thing? it is too rough,
Too rude, too boisterous, and it pricks like thorn.
Mer. If love be rough with you, be rough with love;
Prick love for pricking, and you beat love down.
Give me a case to put my visage in: [*Putting on a mask.*
A visor for a visor! what care I
What curious eye doth quote deformities?
Here are the beetle-brows shall blush for me.
Ben. Come, knock and enter, and no sooner in
But every man betake him to his legs.
Rom. A torch for me: let wantons light of heart
Tickle the senseless rushes with their heels;

23. Mer.] Mercu. Q_4. Horatio. Q_2 Q_3. Hora. Ff.
should you] *you should* Capell conj.
love;] *love?* Steev. 1773 (Heath conj.).
26. *and*] om. F_3F_4, Rowe.
28. *beat love*] *love beat* Rowe.
29. *in:*] *in?* Theob. Warb. Johns. Putting...mask] Johns. Pulling off his mask. Theob. taking one from an Att. Capell. om. QqFf, Dyce (ed. 1), Cambr.
30. *visor!*] *visor!* [throwing it away. Capell.
31. *quote*] *coate* (Q_1). *cote* Q_2.
34. *betake*] *betakes* Q_3.

31. **quote**] STEEV. That is, to observe. So in Hamlet, II, i, 112. [*Sing. Knt. Huds. White.*

35. **wantons**] STEEV. Middleton has borrowed this thought in his Blurt Master-Constable, 1602:

> '—— bid him, whose heart no sorrow feels,
> Tickle the rushes with his wanton heels,
> I have too much lead at mine.' [*Sing.*

36. **rushes**] STEEV. It was the custom to strew rooms with rushes, before carpets were in use. See 1 Hen. IV: III, i. [*Sing. Coll. Haz. Verp. Huds. Cham.*] So Hentzner, in his Itinerary, speaking of Queen Elizabeth's presence-chamber at Greenwich, says: 'The floor, after the English fashion, was strewed with *hay*,' meaning *rushes*. [*Knt.*] So in The Dumb Knight, 1633: 'Thou dancest on my heart, lascivious queen, Even as upon these *rushes* which thou treadest.' The *stage* was anciently strewn with *rushes*. In Decker's Gul's Hornbook, 1609: '—— on the very *rushes* when the comedy is to daunce.' [*Sing. Huds. Sta. Hal.*

MAL. Sh., it has been observed, gives the manners and customs of his own time to all ages and countries. It is certainly true, but let it always be remembered that his contemporaries offended against propriety in the same manner. Thus, Marlowe, in his Hero and Leander: 'She, fearing on the *rushes* to be flung, Striv'd with redoubled strength.' [*Sing. Hal.*

KNT. The impurities which gathered on the floor were easily removed with the rushes. But the custom of strewing rushes, although very general in England, was not peculiar to it. Brown ('*Auto-biographical Poems*,' p. 108) says: 'An objection

For I am proverb'd with a grandsire phrase;
I'll be a candle-holder, and look on.
The game was ne'er so fair, and I am done.
Mer. Tut, dun's the mouse, the constable's own word:
If thou art Dun, we'll draw thee from the mire

38. *candle-holder*] *candle-lighter* Rowe. 39. *done*] *dum* Q_2. *dun* $Q_3Q_4Q_5F_4$. 41. *mire*] *mire.* Ff.

has been made imputing an error in Grumio's question, "Are the *rushes strewed?*" but the custom of strewing rushes in England belonged also to Italy. This may be seen in old authors, and their very word *giuncare*, now out of use, is a proof of it.'

37. **grandsire phrase**] STEEV. The proverb which Romeo means, is contained in the line immediately following. *To hold the candle* is a very common proverbial expression for being *an idle spectator.* Among Ray's proverbs is, 'A good *candle-holder* proves a good gamester.' [*Sing. Huds.*

38. **a candle-holder**] WHITE. A common name for a mere looker-on. Its origin is obvious, and we have a relic of it in the phrase used to express the inferiority of one person to another: 'he can't hold a candle to him,' *i. e.*, he is not worthy even to give him light as he works.

39. **ne'er so fair**] RITSON. An allusion to an old proverbial saying, which advises to give over when the game is at the fairest. [*Sing. Huds. Sta.*

STA. We doubt if this is the true meaning of Romeo's "grandsire-phrase."

40. **dun's the mouse**] MAL. I know not why, this phrase seems to have meant *Peace; be still!* and hence it may be said to be the 'constable's own word' while apprehending an offender and afraid of alarming him by any noise. [*Corn.*] So, in Patient Grissel, 1603: 'What, Babulo! say you. Heere, master, say I, and then this eye opens; yet *don is the mouse*, LIE STILL. What, Babulo! says Grissel. Anone, say I, and then this eye lookes up; yet doune I snug againe.' [*Sing. Coll. Sta. Hal.*

STEEV. In The Two Merry Milkmaids, 1620: 'Why then 'tis done, and *dun's the mouse* and undone all the courtiers.' [*Sing. Huds. Hal.*] It is used again in Westward Hoe, by Decker and Webster, 1607. [*Sta.*] 'The cat is grey,' a cant phrase, somewhat similar, occurs in King Lear. [*Knt.*] It is found among Ray's Proverbial Similes ['p. 221' NARES, 'ed. 1768' DYCE.] [*Sta.*

NARES. A proverbial saying of rather vague signification, alluding to the color of the mouse, but frequently employed with no other intent than that of quibbling on the word *done.* Why it is attributed to a constable I know not. [*Sing. Huds. Dyce.*

COLL. It is also used as if 'dun' were to be understood *dumb.* [*Cham.*

STA. WHITE, DYCE [substantially]: No satisfactory explanation of this phrase has yet been given.

41. **thou art Dun**] DOUCE. We find this phrase in the Manciple's prologue of Chaucer:

> 'Ther gan our hoste to jape and to play,
> And sayde; sires, what? *Dun is in the mire.*'

There is an equivalent phrase, *Nothing is bolder than blynde Bayard which falleth oft in the mire.*

GIFFORD ('*Jonson's Works*,' 'A Masque at Christmas,' vol. vii, p. 282). *Dun is in the mire* is a Christmas gambol, at which I have often played. A *log* of wood

Of this sir-reverence love, wherein thou stick'st
Up to the ears. Come, we burn daylight, ho.

42. *Of this sir-reverence love*] Dyce (ed. 2). *Or save you reverence love* Qq. *Or save your reverence love* $F_1F_2F_3$. *Or, save your reverence, love* F_4, Rowe, &c. Capell, Ulr. *O! save your reverence, love* Johns. conj. *Of this (save reverence) love* Mal. Var. Del. Clarke. *Of this [sir reverence,* Knt. *save-reverence* Coll. Huds. Hal. Ktly. *surreverence* Sing. (ed. 2). *sir-reverence Love* White. (*sir-reverence*) Dyce (ed. 1). *sir-reverence,* S. Walker conj.] *love. Or (save your reverence) love* Sta.

stick'st] Capell. *stickest* The rest.

43. *the*] *thine* Theob. Warb. Johns.

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is brought into the midst of the room: this is *Dun* (the cart-horse), and a cry is raised that he is *stuck in the mire.* Two of the company advance, either with or without ropes, to draw him out. After repeated attempts, they find themselves unable to do it, and call for more assistance. The game continues till all the company take part in it, when Dun is extricated of course; and the merriment arises from the awkward and affected efforts of the rustics to lift the log, and from sundry arch contrivances to let the ends of it fall on one another's toes. This will not be thought a very exquisite amusement; and yet I have seen much honest mirth at it. [*Boswell, Sing. Knt. Corn. Coll: Verp. Huds. Sta. Dyce, Hal. Cham.*

HOLT WHITE. *Dun out of the* mire was the name of a tune, and to this sense Mercutio may allude when Romeo declines dancing. Taylor in A Navy of Land Ships, says: 'Nimble-heeled mariners . . . capring . . . to the tune of Dusty my Deare, Dirty come Thou to Me, *Dun out of the mire,* or I Wayle in Woe and Plunge in Paine.' [*Coll.*

HALLIWELL. 'I see I'm born still to draw *dun out a' th' mire* for you; that wise beast will I be.'—*Westward Hoe,* 1607.

'When we expect they should serve another apprenticeship to the state to maintain the war, they meant to leave reformation, like *Dun in the mire.*'—*Butler's Remains.*

42. **sir-reverence**] NARES. A kind of apologetical apostrophe when anything was said that might be thought filthy or indecent; *salvâ reverentiâ.* It was contracted into *sa'reverence,* and thence corrupted into *sir* or *sur-reverence.* This word was considered as a sufficient apology for anything indecorous.

KNT. Mercutio says he will draw Romeo from the 'mire of this love,' and uses parenthetically the ordinary form of apology for speaking so profanely of love. Gifford has given us a quotation from an old tract on the origin of tobacco which is exactly in point: 'The time hath been, when, if we did speak of this loathsome stuff, tobacco, we used to put a "Sir reverence" before, but we forget our good manners.' Elsewhere Gifford says: 'There is much filthy stuff on this simple interjection, of which neither Steevens nor Malone appears to have known the import.' (Ben Jonson's Works, vol. vi, p. 149; vol. vii, p. 337.)

WHITE [*Note on* Com. of Err. III, ii, 93]. Dromio makes use of the dirtiest possible comparison: 'for he hath wares that are not worth a save reverence—*nam merces habet quæ non merdâ valent.*' *Janua Linguarum,* 1640, Sig. B 3. And see Grose's *Vulgar Tongue.*

DYCE. In this passage the word is used nearly in the sense which it still retains among the vulgar.

43. **burn daylight**] STEEV. A proverbial expression used when candles are lighted in the daytime. See Merry Wives, II, i, 54. [*Sing. Huds. Dyce, Cham.*

Rom. Nay, that's not so.
Mer. I mean, sir, in delay
We waste our lights in vain, like lamps by day.
Take our good meaning, for our judgement sits
Five times in that ere once in our five wits.
Rom. And we mean well, in going to this mask.
But 'tis no wit to go.
Mer. Why, may one ask?

44. *Nay*] om. Q_4Q_5.
sir, in delay] *sir in delay* Q_2Q_3. *sir in delay*, Q_4Q_5. *sir I delay*, F_1. *sir I, delay*, F_2. *sir I, delay*. F_3. *Sir, I delay*. F_4. *sir, we delay*. Rowe.

45. *We...day*] Capell. *We waste our lights in vaine, lights lights by day* Qq. *We wast our lights in vaine, lights, lights, by day* Ff, Rowe, Knt. *We burn our lights by light, and lamps by day* Theob. Warb. *We waste our lights in vain, like lights by day* Johns. Ulr. *We waste our lights in vain, light lights by day* Nicholson conj.*

46. *sits*] *fits* Rowe, Pope, Han. S. Walker conj. *hits* Collier (MS.)

47. *times*] *things* Rowe.
our five] Mal. (Wilbraham conj.). *our fine* QqFf, Ulr.

SING. It is applied to superfluous actions in general.

HUDS. That is, use a candle when the sun shines.

HALLIWELL. That is, we waste time. Lilly uses the phrase, to burn time, which would lead us to suppose it meant originally nothing more than destroying time: 'Sblood! *we burn daylight;* they will think, anon, We are afraid to see their glittering swords!'—First Part, *Heywood's Edward IV.*

47. **five wits**] ULR. Plausible as Malone's correction appears at first sight, I cannot perceive in what sense Mercutio can say that our judgment stands five times in what we mean, for once in our five wits or our sound human understanding. The contrary may be far more correctly maintained. 'In our *fine* wits,' that is, in our cultivated, our refined understanding, which clothes everything in fine witty phrases, gives, on the other hand, a perfectly clear meaning.

HUNTER [*New Illust.* vol. ii, p. 271. On *Lear* III, iv]. *Five wits* were undoubtedly the five senses. Thus in Larke's *Book of Wisdom:* 'And this knowledge descendeth and cometh of the *five corporal senses and wits* of the persons, as the eyes, understanding, and hearing of the ears, smell of the nose, taste of the mouth,' and more plainly in King Henry the Eighth's Primer, 1546: 'My *five wits* have I fondly misused and spent, in hearing, seeing, smelling, tasting, and also feeling, which thou hast given me,' &c.

DYCE. 'The *wits* seem to have been reckoned five by analogy to the five senses, or the five inlets of ideas' (JOHNSON): 'From Stephen Hawes's poem called *Graunde Amoure* [*and La Belle Pucel*], ch. xxiv, edit. 1554, it appears that the *five wits* were "common wit, imagination, fantasy, estimation [*i. e.* judgment], and memory." *Wit* in our author's time was the general term for the intellectual power.' (MALONE.) But sundry passages might be adduced from early writers, who considered the *five wits* to be the *five senses* (see, for instance, the passage from the interlude of The Four Elements cited by Percy on Lear III, iv, apud the Var. Sh., and Hunter's *New Illust.*).

Rom. I dreamt a dream to-night.
Mer. And so did I.
Rom. Well, what was yours?
Mer. That dreamers often lie.
Rom. In bed asleep, while they do dream things true.
Mer. O, then, I see Queen Mab hath been with you.

53. After this line Ktly. (Hunter conj.) inserts from (Q_2): Ben. *Queen Mab! what's she?*

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53. **O, then, &c.**] HUNTER. The exclamation of Benvolio from (Q_1) ought, by all means, to be retained, as affording a just pretence for the long description of Queen Mab which follows; and which, according to the present arrangement, is obtruded upon us. It is also to this question of Benvolio that the words with which Mercutio closes his long speech refer—'This, this is she.'

53. **Queen Mab**] KTLY. (*'Fairy Mythology,'* vol. ii, p. 135). 'Mab,' says Voss, a German translator of Sh., 'is not the Fairy-queen, the same with Titania, as some, misled by the word *queen*, have thought. That word in Old English, as in Danish, designates the female sex.' True, but where does it or the Danish *quinde* occur in the sense of *Frau*, by which he renders it? The origin of Mab is very uncertain. Is it a contraction of Habundia, who, Heywood tells us, ruled over the Fairies?

W. J. THOMS (*'Three Notelets on Sh.,'* 1865). We find the Fairy Queen here invested with the attributes of the Night-mare; and that this arose from no confusion in Sh.'s mind is clear from the fact that Chaucer has shown us in 'The Wife of Bath's Tale' that such connection belonged to the Folk-lore of his times. And the propriety of this connection is confirmed by an examination of the popular belief upon the subject as it now exists among the Continental nations. See 'Deutsche Sagen' of the Brothers Grimm, vol. i, p. 130. The reader will be surprised to learn that no earlier instance of Mab being used as the designation of the Fairy Queen has hitherto been discovered than in this passage, more especially since there can be no doubt that it is a genuine name learned by Sh. from the Folk-lore of his own time. (See Brand's Popular Antiquities, vol. iii, p. 218, ed. 1841.)

Looking to the general character given of *Dame Abunde*, or *Habunde*, I at one time felt inclined to answer in the affirmative Keightley's question [*ut supra*], more especially since Dame Abonde might have been contracted into Dame Ab, and thence into Mab. Another derivation may be from *Mabel*, of which *Mab* is a common abbreviation, and respecting which Camden says, 'some will have it to be a contraction of the Italians from *Mabella;* that is, my fair daughter, or maid. But, whereas it is written in deeds *Amabilia* and *Mabilia*, I think it cometh from *Amabilis*, that is, lovable or lovely.' But further consideration has satisfied me that the origin of this name Mab is to be found in the Celtic. Beaufort, in his 'Antient Topography of Ireland,' mentions *Mabh* as the chief of the Irish fairies. In speaking of the chief of the genii, he says, 'when presiding over the forests and chief of the *Fiodh Rhehe*' (fairies corresponding with the satyrs and elves of the Greeks and Romans), 'it was denominated *Mabh* by the Irish, by the Greeks *Diana*, and by the Romans *Pan*.'

Before meeting with these passages I had satisfied myself of the Celtic origin of the name of Mab, but upon different grounds; for I saw in this designation a dis-

She is the Fairies' midwife; and she comes
In shape no bigger than an agate-stone 55

54–91. Verse by Pope, following (Q_1). Prose in QqFf.

54. *fairies'*] Steev. *Fàiries* $Q_2Q_3Q_5$ Ff (*Fayries* F_3). *Fairis* Q_4. *Fancy's* Theob. (Warb.) Han. Capell. *fairy* Warton conj.

55. *In shape no*] *In shade; no* Warb. conj. *In state no* Nicholson conj.

an] om. F_1F_2.

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tinct allusion to the diminutive form of the elfin sovereign. *Mab*, both in Welsh and in the kindred dialects of Brittany, signifies a child or infant, and it would be difficult to find an epithet that better befits Sh.'s descriptions of the dwarf-like sovereign.

[The above is a very condensed digest of an interesting and thorough examination of the subject, far too long for insertion here in full.] ED.

54. **fairies' midwife**] STEEV. This does not mean the midwife *to* the fairies, but that she was the person *among* the fairies whose department it was to deliver the fancies of sleeping men of their dreams, those *children of an idle brain*. When we say the *king's judges* we do not mean persons who are to judge the king, but persons appointed by him to judge his subjects. [*Sing. Verp. Huds. Dyce, Hal.*

T. WARTON. Because it was her peculiar employment to steal the new-born babe in the night, and to leave another in its place. It would clear the appellation to read the *fairy midwife*. [*Haz. Verp. White, Dyce.*

WHITE. Warburton's reading is very plausible and quite poetical.

55. **In shape**] NICHOLSON (*Notes and Queries*, 3d Series, vol. x, p. 163, 1866). Like an agate-stone in a ring! Surely a strange shape and simile for Queen Mab. If it be said that *shape* applies to Queen Mab and her surroundings, and not to her person only, the answers are, that she herself is the only antecedent mentioned that in shape is not a shape, and that if it were, it is a more than questionable use of the word to make it mean equipage when equipage has not been alluded to. Whence, also, the suggestion, 'on the forefinger of an alderman?' Read *state* and all becomes clear. At present the words *drawn* and *waggon-spokes* break in and turn us most inartistically from Queen Mab's person to a wholly new idea—her conveyance. But with *state*, Mercutio's words show, from the first, that vision of the Queen in her state progress which he sees already in his mind's eye, and which he is about to describe. Instead of an incongruous simile inserted between 'she comes—drawn,' we have 'she comes drawn in state by little atomies,' where, through the intervention of *state*, the word *drawn* applies to the compound idea of herself and her conveyance, and prepares us for her 'waggon-spokes.' Hence, it is that in the first sketch, or first quarto, while there is mention of waggon-spokes, waggon-cover, traces, &c., nothing is said of the waggon. Afterwards, the description of the chariot was evidently given by Mercutio as if it were his, as it was Sh.'s, afterthought evolved out of the growing luxuriance of his fancy. The after-change also of 'in this sort' to 'in this state she gallops,' is in favour of the previous use of the latter, for Sh. was fond of such repetitions, and it is one which marks the recurrence to the main theme after digression into details. Lastly, the comparison is to the agate-ring of an alderman, because it is the state of a lesser than a Lilliput magnate compared with that of a large-sized Brobdingnagian, the size of the essential part of the signet as compared with the whole pomp of a full-blown alderman clad in civic robes and carried in a cumbrous civic coach.

On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep:
Her waggon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the moonshine's watery beams;
Her whip, of cricket's bone; the lash, of film;
Her waggoner, a small grey-coated gnat,

57. *atomies*] *ottamie* Q_2.
58. *Athwart*] (Q_1) Pope. *over* Qq Ff, Rowe, Capell, Coll. Ulr. Del. Huds. White, Hal.
59. *made of long*] *are made of* (Q_1) Seymour conj.
61. *The traces*] (Q_1) Pope. *her trace* F_3F_4, Rowe. *Her traces* QqF_1, Capell, Knt. Sta. Cambr. *spider's*] *spider* $Q_2Q_3Q_4$.
62. *The collars*] (Q_1) Pope. *Her collars* QqFf, Rowe, Capell, Knt. Sta. Cambr. *collars*] *coullers* F_1.
63. *film*] *filme* $F_2F_3F_4$. *Philome* QqF_1.
64. *waggoner,*] *waggoner's* Seymour conj.

P. E. MASEY (*N. and Q.* 3d Ser. vol. x, p. 216). Nicholson is, I think, certainly wrong. The meaning I apprehend to be: In shape no bigger than the engraved figures on the agate-stone. The exquisite delicacy which ordinarily characterizes such a small cameo as is here referred to renders the comparison most appropriate. Nothing else in the whole range of representative art conveys so perfect an idea of fairy-like form.

55. **agate-stone**] DEL. Sh. has also elsewhere compared diminutive persons to the little figures cut in relief in agate and set in rings; thus, in 2 K. Hen. IV: I, ii, 19.

WHITE. It appears to have been the fashion among civic dignitaries and wealthy citizens all over Europe to wear on the forefinger or the thumb agate rings cut in cameo or intaglio. Oftenest in cameo, it would seem, from the not unfrequent comparison of children and dwarfish men to 'agates,' meaning, of course, the figures cut upon the agate. It would be a matter of some interest in the history of art to inquire whether these gems were antiques, cinque-cento work, or the production of contemporary artists.

56. **an alderman**] STEEV. We may suppose the citizens in Sh.'s time wore this ornament on the *thumb*. So Glapthorne, in Wit in a Constable, 1639: '—— and an *alderman* as I may say to you, he has no more wit than the rest o' the bench; and that lies in his *thumb-ring*.' [*Sing. Hal.*

57. **atomies**] STEEV. An obsolete substitute for *atoms*. There is likewise a description of Queen Mab's chariot in Drayton's Nymphidia. [*Sing.*

MAL. Drayton's Nymphidia was written several years after this tragedy. [*Sing.*

MOMMSEN. This similarity of ending in (Q_1) and Q_2 is assuredly no accident, but proves that Sh. used this as a purely foreign word, which does not end in *s*.

HALLIWELL. 'Sith every fruitlesse fly hath found a friend, And I cast down when *attomies* doth climbe.'—*MS. Poems*, c. 1630.

Not half so big as a round little worm
Prick'd from the lazy finger of a maid:
Her chariot is an empty hazel-nut,
Made by the joiner squirrel or old grub,
Time out of mind the Fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
On courtiers' knees, that dream on court'sies straight;
O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are:
Sometime she gallops o'er a courtier's nose,

66. *Prick'd*] *Pickt* (Q_1). *Pick'd* Coll. (MS.)
lazy finger] *Lazie-finger* F_1. *Lazy-finger* F_2F_3.
maid] (Q_1) Pope. *man* QqF_1. *woman* $F_2F_3F_4$, Rowe. *milkmaid* Coll. (MS). Ulr.
67–69. *Her....coachmakers*] Transferred to follow line 58, Lettsom conj.
69. *of mind*] *amind* Q_2. *a mind* $Q_3Q_4F_1F_2$. *o' mind* Capell, Knt. Dyce, Sta. White, Cham. Cambr.
72. *on*] *O'er* Han. from (Q_1), Capell, Dyce, White, Cham. Cambr. Clarke.
72. Om. Seymour conj.
courtiers'] *Countries* $F_2F_3F_4$, Rowe. *counties'* Tyrwhitt conj.
court'sies] *cursies* QqFf.
73. *dream*] *dreamt* F_1.
74. *on*] *one* Q_2.
76. *breaths*] Rowe. *breath* Qq Ff.
77. *Sometime*] *sometimes* Q_5, Knt. (ed. 1), Corn. Cham.
courtier's] *lawyer's* Pope, from (Q_1), Theob. Han. *taylor's* Theobald conj. *counsellor's* Coll. (ed. 2) (MS.) Ulr.
courtier's nose] *lawyer's lip* Seymour conj. from (Q_1).

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65. **worm**] NARES [sub. '*Idle Worms*']. Worms bred from idleness. It was supposed, and the notion was probably encouraged for the sake of promoting industry, that when maidens were idle, worms bred in their fingers: 'Keep thy hands in thy muff and warm the *idle Worms* in thy *fingers*' ends.'—*B. and Fl., Woman Hater*, III, i.

66. **a maid**] ULR. As this correction [Coll. MS.] is in accordance with (Q_1), and is altogether in accordance with the spirit of Sh., who everywhere loves the most pregnant, individual delineation, I have no hesitation in adopting it.

67. **Her chariot, &c.**] DYCE (ed. 2). 'It is preposterous to speak of the parts of a chariot (such as the waggon-spokes and cover) before mentioning the chariot itself.'—W. N. LETTSOM.

72. **on courtiers**] DYCE. Even without the reading of (Q_1) the context ought to have shown Malone and other editors that 'On' is quite wrong.

76. **sweetmeats**] MAL. That is, kissing comfits. These artificial aids to perfume the breath are mentioned in Merry Wives, V, v, 22. [*Sing. Dyce.*

77. **courtier's nose**] DYCE (ed. 1). The various attempts to do away with the rather awkward repetition of 'courtier' have proved as unhappy as they are useless.

And then dreams he of smelling out a suit;
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as 'a lies asleep,
Then dreams he of another benefice:
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep; and then anon

79. *sometime*] *sometimes* Rowe, &c. Var. Knt. (ed. 1).
a] om. F_1.
80. *a parson's nose*] *a parson* Pope (ed. 1), Han. *the parson* Pope (ed. 2), &c.
parson's] *Persons* Q_2.
as 'a] *that* (Q_1) Lettsom conj. *as a* QqF_1. *as he* $F_2F_3F_4$, Rowe, &c. *as a'* Capell, Cambr.
81. *dreams he*] (Q_1) Pope. *he dreams* QqFf, Capell, Coll. (ed. 1), Ulr. Del. White, Cambr.
82. *sometime*] *sometimes* Rowe, &c. Knt. (ed. 1), Corn.
85. *Of healths*] *Of delves* (i. e., *trenches*), Thirlby conj. *Trenches* Ktly. conj.
fathom] F_4. *fadome* QqF_1F_2. *fadom* F_3, White.

COLL. ['*Notes and Emend.*'] It has been properly objected that this is the second time the poet has here introduced 'courtiers.' To avoid this, Pope (from Q_1), while shunning one defect, introduced another by a double mention of 'lawyers.' The (MS.) decides the question by treating the second 'courtiers' as a misprint for a word which, when carelessly written, is not very dissimilar: '*counsellor's*.' That *counsellors*, and their interest in suits at court, should thus be ridiculed, cannot be thought unnatural.

WHITE. I am inclined to think that Sh. wrote 'a counsellor's nose;' but, although there is an awkward repetition in the old text, there is not sufficient ground for a conjectural change.

78. **suit**] WARB. A court-solicitation was called, simply, a *suit*, and a process, a *suit at law*, to distinguish it from the other. [*Sing.* (ed. 1), *Knt. Haz. Sta. Dyce* (ed. 2).

MAL. In Decker's *Gul's Hornbooke*, 1609: 'If you be a *courtier* discourse of the obtaining of *suits*.' [*Sta.*

STEEV. This whole speech bears a close resemblance to Claudian: In Sextum Consulatum Honorii Augusti Præfatio [lines 1–12]. [*Sing.*

84. **Spanish blades**] JOHNSON. A sword is called a toledo from the excellence of the Toletan steel. [*Sing.*

85. **healths five fathom deep**] MAL. So in 'Westward Hoe,' by Decker and Webster, 1607: 'Troth, sir, my master and Sir Goslin are guzzling; they are dabbling together *fathom deep*. The knight has *drunk* so much *health* to the gentleman yonder, on his knees, that he hath almost lost the use of his legs.' [*Corn. Hal.*

KTLY. It seems almost incredible that such a glaring absurdity as this should have escaped a long succession of critics; and yet I am not aware that any have noticed it. What is a *health?* a wish, a moral idea; and how could that be 'five fathom deep'? or be an object of terror to a soldier? It may be said that it is the cup that is meant, but of this we have no instance; and even if we had, Master Silence, who was a man of peace, sings:

Drums in his ear, at which he starts and wakes,
And being thus frighted swears a prayer or two,
And sleeps again. This is that very Mab
That plats the manes of horses in the night
And bakes the elf-locks in foul sluttish hairs,
Which once untangled much misfortune bodes:

86. *ear*] *eare* (Q_1)Qq. *eares* $F_1F_2F_3$. *ears* F_4, Rowe, &c.
90. *bakes*] *cakes* Pope, &c. Capell, Har. *makes* Coll. (MS).
elf-locks] *Elklocks* $Q_2Q_3F_1$.
91. *untangled*] *entangled* F_3, Johns. *intangled* F_4, Rowe.
misfortune] *misfortunes* Rowe.

'Fill the cup and let it come,
I'll pledge you a mile to the bottom.'

So, as we may see, he was not, and why should a soldier be, afraid of it? In Malone's quotation from Westward Hoe, we have drinking *fathom deep*, and it is apparently drinking healths; but there is nothing about terror in it, and it seems, no unusual circumstance, to have arisen from the present line. In fine, something must have been named that was a real object of terror to a soldier; and I know no word so likely to have been used as *trenches*, which might easily have been mistaken for 'healths.' In that case the metric accent falling on 'five' would augment the terror.

89. **plats the manes**] DOUCE. This alludes to a very singular superstition not yet forgotten in some parts of the country. It was believed that certain malignant spirits, whose delight was to wander in groves and pleasant places, assumed occasionally the likenesses of women clothed in white; that in this character they sometimes haunted stables in the night-time, carrying in their hands tapers of wax, which they dropped on the horses' manes, thereby plaiting them in inextricable knots, to the great annoyance of the poor animals and vexation of their masters. These hags are mentioned in the works of William of Auvergne, bishop of Paris in the 13th century. There is a very uncommon old print by Hans Burgmair relating to this subject. A witch enters the stable with a lighted torch; and previously to the operation of entangling the horse's mane, practises her enchantment on the groom, who is lying asleep on his back, and apparently influenced by the nightmare. The *Belemnites*, or elf-stones, were regarded as charms against the last-mentioned disease, and against evil spirits of all kinds; but the *ceraunicæ* or *bætuli*, and all perforated flint stones, were not only used for the same purpose, but more particularly for the protection of horses and other cattle, by suspending them in stables, or tying them round the necks of the animals. [*Knt. Corn. Verp. Huds. Hal.*

90. **bakes**] WARBURTON. This superstition seems to have had its rise from the horrid disease called the *Plica Polonica*. [*Sing. Knt. White, Dyce.*

DOUCE. The Plica Polonica was supposed to be the operation of wicked elves; whence the clotted hair was called *elf-locks* and *elf-knots*. Thus Edgar talks of '*elfing* all his hair in *knots*.' [*Knt.*] Lodge in his *Wits' Miserie*, 1599, describing a devil whom he names *Brawling-Contention*, says 'his haires are curld and full of *elves locks*, and nitty for want of kembing.' [*Hal.*

NARES. It is not probable that the terrible disease called *Plica Polonica* could have been alluded to, as some have supposed.

91. **bodes**] DEL. Since 'which' refers to 'elf-locks,' 'bodes' should be in the

This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage:
This is she—
Rom. Peace, peace, Mercutio, peace!
Thou talk'st of nothing.
Mer. True, I talk of dreams;
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air,
And more inconstant than the wind, who wooes
Even now the frozen bosom of the North,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping South.
Ben. This wind you talk of blows us from ourselves;
Supper is done, and we shall come too late.
Rom. I fear, too early: for my mind misgives
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels, and expire the term

95. *This*] *This, this* Han. Var. (Corn). Huds. *And this* Capell. *she*—] $F_2F_3F_4$. *she.* $Q_2Q_3F_1$. *shee* Q_4Q_5. *she that...* Ktly.
100. *inconstant*] *unconstant* $Q_5F_3F_4$, Rowe, &c.
103. *his face*] (Q_1) Pope. *his side* QqFf. *his tide* Coll. (MS). *aside* Anon. conj.*
107. *yet*] *still* Rowe, Pope, Han.

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plural; but its connection with 'once untangled,' in the sense of *whose disentanglement*, has given us a singular by attraction.

92. **on their backs**] STEEV. So in Drayton's Nymphidia:

> 'And Mab, his merry queen, by night
> Bestrides young folks that lie upright,
> (In elder times the mare that hight)
> Which plagues them out of measure.'

So in Gervase of Tilbury, Dec. I, c. 17: 'Vidimus quosdam dæmones tanto zelo mulieres amare, quod ad inaudita prorumpunt ludibria, et, cum ad concubitum earum accedunt, *mira mole eas opprimunt*, nec ab aliis videntur.' [*Hal.*

103. **Turning his face**] COLL. ['*Notes and Emend.*'] We may receive the (MS.) as Sh.'s language, though *tide* may more strictly belong to water than to wind.

ULR. It is very possible that Collier's (MS.) gives us the true reading. It is precisely the unusual application to the description of wind of what properly describes water that betrays the hand of Sh.

109. **expire**] MALONE. So, in the Rape of Lucrece: 'An *expir'd* date, cancell'd ere well begun.' [*Sing.*

Of a despised life closed in my breast,
By some vile forfeit of untimely death:
But He, that hath the steerage of my course,
Direct my sail! On, lusty gentlemen.
Ben. Strike, drum. [*Exeunt.*

SCENE V. *A hall in Capulet's house.*

Musicians *waiting.* *Enter* Servingmen, *with napkins.*

First Serv. Where's Potpan, that he helps not to take away? he shift a trencher! he scrape a trencher!

110. *breast*] *breath* Coll. (MS).
112. *steerage*] *stirrage* $Q_2Q_3Q_4F_1F_2F_3$.
112, 113. *course...sail*] *fate...course* Capell conj.
113. *Direct*] *Directs* (Q_1) Bos.
113. *sail*] (Q_1) Steev.. *sute* QqFf, Rowe, &c. Capell. *fate* Anon. conj.*
114. [Exeunt.] Drum. Exeunt. Capell. They march about the Stage, and Exeunt. Theob. om. QqFf.

SCENE V.] Steev. SCENE VI. Han. Pope continues the scene. ACT II. SCENE II. Capell.
A hall...] Theob.
Musicians waiting.] Capell.
Enter....] They march about the Stage, and Servingmen come forth with Napkins. Enter Romeo. Qq. They march....their napkins. Enter Servant. Ff.
1, 2. Prose, Pope. Two lines, QqFf.

STEEVENS. Again, in Hubbard's Tale: 'Now, whereas time flying with wings swift *Expired* had *the term*,' &c. [*Sing.*

HUDSON. So in Daniel's Complaint of Rosamond:

> 'Thou must not think thy flow'r can always flourish,
> And that thy beauty will be still admir'd;
> But that those rays which all those flames do nourish,
> Cancell'd with time, *will have their date expir'd.*'

114. **Strike drum**] COLL. This stage-direction of the Ff shows that the scene was supposed to be immediately changed to the hall of Capulet's house. [*Verp. White, Dyce* (ed. 2).

WHITE. This stage direction was manifestly intended for the prompter or stage manager only.

DEL. That Romeo and his friends remain upon the stage, and that therefore no new scene begins, is manifest from the old stage-direction at line 13.

1. **First Serv.**] DYCE (ed. 1). I am not sure that the dialogue here is rightly distributed; perhaps there should be a third speaker; but it is of no great consequence.

2. **shift a trencher!**] DEL. These are composite substantives: shift-a-trencher, scrape-a-trencher, *Tellerwechsler, Tellerkratzer.*

PERCY. In the Household Book of the Earls of Northumberland it appears that *Trenchers* were common to the tables of the first nobility. [*Sing.* and *Huds.* (subs.)

REED. *To shift a trencher* was technical. In The Miseries of Enforst Marriage,

Sec. Serv. When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.

First Serv. Away with the joint-stools, remove the court-cupboard, look to the plate.—Good thou, save me a piece of marchpane; and, as thou lovest me, let the porter let in Susan Grindstone and Nell.—Antony! and Potpan! 8

3, 4. Two lines, Q_2. Prose, The rest.
3. *all*] Qq. om. Ff, Rowe.
5. *joint-stools*] Rowe. *ioynstooles, join-stooles, joyn-stooles, joyn-stools* Qq Ff. *join'd-stools* White.
7. *lovest*] *loves* Qq.
8. *Nell.*] Theob. *Nell,* QqFf.
Antony! and Potpan!] *Antony! Potpan!* Capell. *Antony Potpan!* Dyce (ed. 2). *Antony, and Potpan!* Dyce (ed. 1), Cambr.
Enter Third and Fourth Ser. Clarke.

1608: '—— learne more manners, stand at your brother's backe, as to *shift a trencher* neately,' &c. [*Sing.*

NICHOLS. They continued common much longer in publick societies, particularly in Colleges and Inns of Court, and are still retained at Lincoln's-Inn. [*Sing.*

NARES. A wooden platter. It was considered as a stride of luxury when trenchers were often changed in one meal.

5–6. **court-cupboard**] STEEV. Probably what we call the *side-board.* It is frequently mentioned in old plays. In A Humorous Day's Mirth, 1599: 'Shadow these tables with their white veils and accomplish the *court-cupboard.*' In Chapman's Monsieur D'Olive, 1606: 'Here shall stand my *court-cupboard* with its furniture of plate.' [*Sing. Knt. Coll. Verp. Hal.*] And also in his May-Day, 1611: '*Court-cupboards* planted with flaggons, cans, cups, beakers, &c.' Two of these *court-cupboards* are still in Stationers' Hall. [*Sing. Hal.*

NICHOLS. The use which to this day is made of them is exactly described in the quotation from Chapman: to display at public festivals the flaggons and other antique silver vessels of the Company. [*Sing. Hal.*

SING. There is a print in a curious work, entitled *Laurea Austriaca,* fol. 1627, representing an entertainment given by James I in 1623, from which the reader will get a better notion of the *court-cupboard* than volumes of description would afford. It was also called a *cupboard of plate* and a *livery cupboard.*

STA. It appears to have been what we now call a cabinet.

DYCE. A sort of movable sideboard without doors or drawers, in which was displayed the plate of the establishment.

HALLIWELL. '*Dressoir,* a cupboord; a court-cupboord (without box or drawer), onely to set plate on.'—*Cotgrave.* [*Dyce.*

'John being in London, in a gallant garb passing along, espieth a silver flagon standing on a *court-cupboard,* a young gentlewoman being at door, he pretended his bird flew in; she gave him admittance, he thanked her, but the silver flagon was never heard of.' *The Witty Jests and Mad Pranks of John Frith,* 1673.

7. **marchpane**] STEEV. Marchpanes were composed of filberts, almonds, pistachoes, pine-kernels, and sugar of roses, with a small proportion of flour. [*Sing. Coll. Verp. Huds. Sta.*] A constant article in the desserts of our ancestors. [*Sing. Huds.*] In the year 1560 ('1562,' SING.) I find the following entry on the books of the Stationers' Company: 'Item, payd for ix marsh paynes, xxvi s. viii d.' [*Sing.*]

Sec. Serv. Ay, boy, ready.

First Serv. You are looked for and called for, asked for and sought for, in the great chamber.

9. Sec. Serv.] 2 Ser. Rowe, 2 Qq Ff. Third and Fourth Ser. Clarke. 10. *and called*] *called* F_3F_4, Rowe, &c.

Our *macaroons* are only debased and diminutive *marchpanes.* [*Coll. Verp. White.*

NARES. The word exists, with little variation, in all European languages; yet its derivation is uncertain. Skinner says it is 'quasi dicas *massa panis, i. e.*, a mass of bread. Lye derives it from the Dutch, in which, besides *marcepeyn*, which he considers as a corruption, there is *massereyn*, which means pure bread; but this is not very satisfactory. In mediæval Latin they were called *martii panes*, which gave occasion to Hermolaus Barbarus to make some inquiry into their origin in a letter to Cardinal Piccolomini, who had sent some to him as a present.—*Politian's Epistles*, Book xii. Balthasar Bonifacius says that they were named from *Marcus* Apicius, the famous epicure: 'Ab hoc Marco, panes saccharo conditi vulgo etiamnum dicuntur *Marci panes*, vel potius ab alio quodam juniore, M. Gavio Apicio, qui sub Augusto et Tiberio fuit ad omne luxûs ingenium mirus, &c.'—*Fabric. Bibl. Lat.*, ed. Ernest., vol. ii, p. 468. Minshew will have them originally sacred to *Mars*, and stamped with a castle, which is nearly the opinion of Hermolaus. Whatever was the origin of their name, the English receipt-books all show that they were composed of almonds and sugar, compounded and baked. Here is a specimen:

To make a marchpane.—Take two poundes of almonds being blanched, and dryed in a sieve over the fire, beate them in a stone mortar, and when they bee small mixe them with two pounde of sugar beeing finely beaten, adding two or three spoonefuls of rosewater, and that will keep your almonds from oiling; when your paste is beaten fine, drive it thin with a rowling pin, and so lay it on a bottom of wafers, then raise up a little edge on the side, and so bake it, then yce it with rosewater and sugar, then put it in the oven againe, and when you see your yce is risen up and drie, then take it out of the oven and garnish it with prettie conceipts, as birdes and beasts, being cast out of standing moldes. Sticke long comfits upright in it, cast bisket and carrowaies in it and so serve it; guild it before you serve it: you may also print of this *marchpane* paste in your moldes for banqueting dishes. And of this paste our comfit makers at this day make their letters, knots, armes, escutcheons, beasts, birds and other fancies.—*Delightes for Ladies*, 1608, 12mo. Sign. A 12.

Castles and other figures were often made of *marchpane* to decorate splendid desserts, and were demolished by shooting or throwing sugar-plums at them. Vide *B. and Fl., Faithful Friends*, iii, 2, and Taylor's *Praise of Hempseed*, p. 66.

HUNTER. 'To make a marchpane' stands in the first place in *The Treasury of Hidden Secrets, commonly called The Good Housewife's Closet of Provision*, 1627. See also, *A Hermetical Banquet dressed by a Spagiritical Cook*, 1652, p. 102, in which strange work, in which Sh.'s name is found, we have particular directions for making marchpane.

ULR. Evidently the same as our Marcipan, although composed of other ingredients.

HALLIWELL. According to Forby, ii, 208, the term was used up to a very recent period. See Markham's Country Farme, 1616, p. 585; Ben Jonson, ii, 295; Topsell's Serpents, p. 165; Warner's Antiq. Gulin., p. 103; Harrison's England, p. 167; Florio, p. 134. 'As to suppresse by message sad, The feast for which they all have had Their *marchpane* dream so long.'—*Songs of the London Prentices*, p. 31.

Third Serv. We cannot be here and there too.—Cheerly, boys; be brisk awhile, and the longer liver take all.

[*They retire behind.*

Enter CAPULET, LADY CAPULET, JULIET, TYBALT, *and others of his House, to the* Guests *and* Maskers.

Cap. Welcome, gentlemen! ladies that have their toes
Unplagued with corns will have a bout with you:—
Ah ha, my mistresses! which of you all
Will now deny to dance? she that makes dainty,
She, I'll swear, hath corns; am I come near ye now?—
Welcome, gentlemen! I have seen the day

12. Third Serv.] 3. Qq. 1. Ff. 2 Ser. Rowe. 3 and 4 Ser. Clarke.

Cheerly] 2 Serv. *Cheerly* Clarke.

12, 13. Prose, Pope. Two lines, QqFf.

13. [They retire behind.] Mal. Exeunt. QqFf. om. Capell.

Enter...] Enter all the guests and gentlewomen to the Maskers. QqFf.

14. SCENE VI. Pope. SCENE VII. Han.

Welcome, gentlemen] *Gentlemen, welcome* Han. Var. (Corn.) *You're welcome, gentlemen* Lettsom conj.

Welcome...toes] Two lines, Ff.

their toes] *your feet* Pope, &c.

15. *will have a bout*] Capell. *will walke about* QqFf, Rowe. *we'll have a bout* Pope, &c.

16. *Ah ha, my*] (Q_1) Capell. *Ah my* QqF_1. *Ah me,* $F_2F_3F_4$. *Ah me, my* Rowe, &c.

18. *She,*] om. Pope, &c. Lettsom. Transferred to the end of line 17 by Steev. Var. et cet. (Dyce, Sta. Cambr.)

ye] *you* Q_4Q_5, Theob. Warb. Var. et cet. (Knt. Sing. (ed. 2), Dyce, Sta. Cambr. Ktly.)

19. *Welcome*] *You're welcome* Ktly. Lettsom conj. *You are welcome* Var. et cet. (Knt. Dyce. Sta. Clarke, Cambr.)

gentlemen] *all, gentlemen* Pope, &c. *you too, gentlemen* Capell.

[Enter other guests. Nicholson conj.*

I have] *I've* Pope, &c.

[Halliwell also gives the receipt in full from 'The Closet for Ladies and Gentlemen,' which differs very slightly from that given by Nares.] ED.

8. **Antony! and Potpan**] DYCE (ed. 2). Throughout this scene Potpan is the *Second Servant*, as was first observed by Capell, who, in his text, had wrongly introduced a *Third Servant*, but in his *Notes*, &c., writes as follows: 'The scene's idea is this: The inquirer after Potpan in 7 [the first speech] sees him not though at hand; nor hears, when what he says is observ'd upon in words denoting resentment for the reflection that's cast on him: a second hurrying speech from the inquirer, address'd to different servants, closes with a call to this Potpan, adding his other name; and this call he replies to in "Ay, boy; ready,"' &c. vol. ii, P. iv, pp. 6, 7. I differ only slightly from Capell in punctuation.

[Capell, in his Errata, changed this Third Servant to Second Servant.] ED.

14. **gentlemen**] LETTSOM. For '*gentlemen*' as a dissyllable see Walker's *Sh.'s Vers.*, &c., Art. xxxiv. [*Dyce* (ed. 2).

19. **Welcome,**] DEL. He here greets the masked friends of Romeo, who had remained upon the stage, referring specially to their masks, after having previously welcomed them as dancers.

That I have worn a visor, and could tell
A whispering tale in a fair lady's ear,
Such as would please: 'tis gone, 'tis gone, 'tis gone:—
You are welcome, gentlemen!—Come, musicians, play.—
A hall, a hall! give room! and foot it, girls.— [*Music plays, and they dance.*
More light, you knaves; and turn the tables up,
And quench the fire, the room is grown too hot.—
Ah, sirrah, this unlook'd-for sport comes well.—
Nay, sit, nay, sit, good cousin Capulet;

23, 24. om. Pope, &c. (Johns.)

23. *You are*] *You are all* Rowe. *You're* Johns. Dyce (ed. 2).

gentlemen! Come,] *gentlemen come,* Q_2.

[Enter more guests. Nicholson conj.*

24. *A hall, a hall!*] *A Hall, Hall* Ff, Rowe. *A ball, a ball.* Johns.

[Music....] QqFf (after line 23). Musick. Dance forming. Capell (after line 23).

25. *you*] QqF$_1$, Dyce, Sta. White, Cambr. *ye* F$_2$F$_3$F$_4$, Rowe, &c. Var. et cet.

28. [Drawing him a chair] Capell.

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24. **A hall!**] STEEV. This exclamation occurs frequently in old comedies, and signifies *make room*. In the comedy of Doctor Dodypoll, 1600: 'Room! room! *a hall! a hall!*' In Ben Jonson's Tale of a Tub: '—— Then cry, *a hall! a hall!*' In an Epithalamium by Christopher Brooke, in England's Helicon, 1614: 'Cry not *a hall, a hall;* but chamber-roome;' and numberless other passages. [*Hal.*

NARES. As we now say *a ring! a ring!* So, Marston, Sat. iii: 'A hall! a hall! Roome for the spheres, the orbs celestiall Will dance Kempe's jigge.' [*Sing. Verp. Huds.*

VERP. King James, in 'Marmion,' has made this antiquated phrase familiar.

25. **tables**] STEEV. Ancient tables were flat leaves joined by hinges and placed on tressels. When they were to be removed, they were therefore *turned up*. [*Sing. Huds.*] In Marco Paolo's Voyages, 1579: 'After dinner is done and the tables *taken uppe*, everie man goeth aboute his businesse.' In 'The Seventh mery Jest of the Wyddow Edyth,' 1573: 'And when that *taken up* was *the borde*,' &c. In Mandeville's Travels, p. 285–6: 'And such playes of desport they make, till the *taking up of the boordes*.' [*Hal.*

SING. The phrase is sometimes *taken up*. In Cavendish's Life of Wolsey, ed. 1825, p. 198: 'After that the boards-end was *taken up*.'

28. **Cousin**] RITSON. A common expression from one kinsman to another. Thus in Hamlet, the king, his uncle and step-father, addresses him with: 'But now my *cousin* Hamlet and my *son*.' So also in this very play, III, i, 151. [*Sing. Knt. Corn. Huds. Sta.* (subs.)

M. MASON. Sh. and other contemporary writers use this word to denote any collateral relation, of whatever degree, and sometimes even to denote those of lineal descent. Richard III, during a whole scene, calls his nephew York *cousin*, who in his answer constantly calls him *Uncle*. And the old Duchess of York, in the same play, calls her grandson *cousin*: 'Why, my young *cousin*, it is good to grow. *York Grandam*, one night,' &c. [*Knt. Verp.*

For you and I are past our dancing days:
How long is't now since last yourself and I
Were in a mask?
Sec. Cap. By'r Lady, thirty years.
Cap. What, man! 'tis not so much, 'tis not so much:
'Tis since the nuptial of Lucentio,
Come Pentecost as quickly as it will,
Some five and twenty years; and then we mask'd.
Sec. Cap. 'Tis more, 'tis more: his son is elder, sir;
His son is thirty.
Cap. Will you tell me that?
His son was but a ward two years ago.
Rom. What lady's that, which doth enrich the hand
Of yonder knight?
Serv. I know not, sir.
Rom. O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night

31. *By'r Lady*] F_4. *Berlady* The rest.
38. *two*] 2. Q_2. *three* (Q_1).
[Juliet is taken out. Capell. After this line Ktly. inserts from (Q_1), *Good youths, i' faith! Oh, youth's a jolly thing!*
39. To a Servant. Capell, Dyce (ed. 2). To a Servingman Cambr.
lady's] Pope. *ladies* Q_2. *ladie is* $Q_3Q_4F_1$. *lady is* $F_2Q_5F_3F_4$, Rowe, Coll. Sing. (ed. 2), White, Hal. Clarke, Ktly.
41. [Company dance. Capell.
43. *It seems she*] (Q_1)QqF_1. *Her beauty* $F_2F_3F_4$, Rowe, &c. Capell, Knt. Camp. Corn. Haz. Verp. Coll. (ed. 2), White, Dyce (ed. 2).

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31. **By'r Lady**] S. WALKER ('*Sh. Vers.*' p. 191). Pronounced *beer lady*.
38. **ago**] STEEV. The next line in (Q_1) is natural and worth preserving.
KTLY. It is so natural and so pleasing that I could not refrain from adopting it.
40. **knight**] MAL. A proof that Sh. had the poem, and not Painter's novel, in his mind. In the latter we are told 'A certaine *lord* of that troupe tooke Julietta by the hande to daunce.' In the poem, as in the play, her partner is a *knight*: 'With torche in hand a comly *knight* did fetch her foorth to daunce.'
STA. Romeo's first sight of Juliet is thus quaintly described in the old poem:

> 'At length he saw a mayd, right fayre of perfect shape,
> Which Theseus or Paris would have chosen to their rape.
> Whom erst he never sawe, of all she pleasde him most;
> Within himselfe he sayd to her, thou justly mayst thee boste
> Of perfit shapes renoune, and beauties sounding prayse,
> Whose like ne hath, ne shalbe seene, ne liveth in our dayes.
> And whilset he fixed on her his partiall perced eye,
> His former love, for which of late he ready was to dye,
> Is nowe as quite forgotte, as it had never been.'

43. **It seems**] STEEV. Sh. has the same thought in his 27th Sonnet:

Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear! 45

44. *Like*] *As* QqF$_1$, Knt. Sta. *Ethiop's*] *Ethiope's* Cambr.

Which, like a jewel hung in ghastly night,
Makes black night beauteous, and her old face new.' [*Sing. Huds. Ktly.*

The repetition of the word *beauty*, in the next line but one, confirms the emendation of F$_2$.' [*Dyce* (ed. 2).

KNT. Why then, it may be asked, do we depart from our usual principle and reject an undoubted ancient reading? Because the reading which we give has become familiar, has passed into common use wherever our language is spoken, is quoted in books as frequently as any of the other examples of Sh.'s exquisite power of description. Here, it appears to us, is a higher law to be observed than that of adherence to the ancient copies. It is the same also in I, i, 146.

COLL. (ed. 1). We adhere to the authentic, and perfectly intelligible, text, as contained in every impression during the author's life.

DEL. ('*Lex.*') Juliet's beauty is only first spoken of in line 45. The boldness of the simile led the poet to introduce it by 'it seems.'

ULR. The reading of F$_2$ is an improvement, although it has no authority, and is therefore not to be adopted. The succeeding phrase, 'Beauty too rich,' seems to demand that a similar word should precede it. On the other hand, it weakens the otherwise very bold and almost forced image of hanging on the cheek of night.

CORN. ['*Her beauty*'] is now so consecrated by general approval that it would be both useless and ungracious to attempt to supersede it. The most rigid sticklers for the authority of F$_1$ have found it necessary, in very many cases, to prefer the readings of the Qq, and in some comparatively few instances those of F$_2$. The reason is this: we know, unfortunately, as far as the matter is susceptible of proof, that none of Sh.'s plays were published under his own superintendence; we know also, in reference to all the earlier copies, that typographical errors, stage omissions or interpolations, the want of regular editing, and other causes, have contributed to obscure, and, not unfrequently, to destroy the poet's meaning; it is, therefore, in no irreverent spirit (as is too often inculcated), but rather from a feeling of duty and gratitude, that even the most cautious commentators have felt themselves compelled to depart from the principle of taking any one edition as an invariable guide. From two or three instances selected in the present play from numerous others, merely as illustrations of the general fact, it will be seen that the reviser, who should in every case adopt the readings of F$_1$, would bring upon his devoted head the merited anathema of every Shaksperian reader. We have not, however, presumed to vary from the text without anxious consideration and constant reference to those commentators who have shown the least disposition to innovate either as to words or versification.

VERP. So much is gained in poetic beauty by the reading of F$_2$, and the other reading is so tame in expression, and so little in Sh.'s manner, whose faults of language are never on that side, that it seems quite probable that this was a correction of the poet's own, obtained from some other MS., altered during the poet's life. It is, besides, confirmed by the repetition of the word 'beauty' in line 45.

DYCE (ed. 1). The reading of F$_2$, however it may be regarded as an improvement, has not a shadow of a claim to be received into the text.

COLL. (ed. 2). The usual reading of F$_1$ has been tame and poor.

So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,

WHITE. The great gain in poetic beauty by the reading of F_2 does not justify a deviation from the authoritative text, though it may tempt to it. But in this passage all the old copies come evidently from one source; and in this play, as in some others, the authority of the folio is impaired, although its authenticity as a whole cannot be impeached; while in the context there is ground for believing that the editor of the second folio—a contemporary of Shakespeare—restored the true reading. Steevens might have put the case much more strongly; for in line 45 'beauty' is a dependent word, and the clause which begins with it an entirely dependent clause. Unless 'beauty' occur in the first clause of the sentence as the apponent of 'beauty' in the second, the latter cannot be construed, I will not say according to grammatical rule and precedent, but so as to preserve that rational coherence of thought, the necessity of which underlies all grammatical rules, and which Sh., in his freest style, never violates. Therefore, having this contemporary change of a reading which, if undisturbed, would leave a unique and derogatory blemish upon Sh.'s page,—a change, too, which seems not to *add* a grace, but to preserve one by the mere restoration of grammatical integrity to the passage,—I believe that the elder copies have in this case, as in some others, but perpetuated an error committed in the earliest impression, and I adopt the reading of F_2, not upon the authority of that text, but upon the internal evidence of the context, supported by the inherent merits of the emendation. All editors of the present century have hitherto deferred to the authority of the elder copies.

DYCE (ed. 2). The reading of F_2 (whencesoever the editor of that folio may have procured it) is assuredly a great improvement.

GERALD MASSEY ('*Sh.'s Sonnets*,' &c., Lond. 1866, p. 470). I fancy that Sh. was working a good deal from the life and the love of his friends [Southampton's love for Elizabeth Vernon] when he wrote this play; the Queen's opposition to their marriage standing in the place of that ancient enmity of the two Houses. There is much of Southampton's character and fate in Romeo the unlucky, doomed to be crossed in his dearest wishes, whose name was writ in sour Misfortune's book. . . . There are expressions pointing to the lady of the early Sonnets as being in the poet's mind when he was thinking of Juliet. A remarkable image in the 27th Sonnet is also made use of in Romeo's first exclamation on seeing Juliet for the first time. Considering who the Sonnets were written for, this figure reappears in too pointed a way not to have some suggestive significance. Looked at in this light, the question of Juliet, 'Art thou not Romeo and a Montague?' comes upon us with luminous force; for the fact is, that Southampton was a Montague by the mother's side, she being Mary, daughter of Anthony Browne, fair Viscount Montague, which fact calls to mind what has always seemed a little bit of the Nurse's nonsense in II, iv, 190 [which see].

CLARKE. Inasmuch as the expression of the authentic copies is not only intelligible, but is one that Sh. has used elsewhere, we feel bound to retain it. In other passages of description we find 'it seems' and 'it seem'd' thus used: Tempest, I, ii; Lear, IV, iii, and Winter's Tale, V, ii.

44. **Ethiop's ear**] HOLT WHITE. In Lyly's Euphues: 'A fair pearl in a Morian's ear.' [*Sing.*

And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.
Tyb. This, by his voice, should be a Montague.—
Fetch me my rapier, boy.—What! dares the slave
Come hither, cover'd with an antic face,
To fleer and scorn at our solemnity?
Now, by the stock and honour of my kin,
To strike him dead I hold it not a sin.
Cap. Why, how now, kinsman! wherefore storm you so?
Tyb. Uncle, this is a Montague, our foe;
A villain, that is hither come in spite,
To scorn at our solemnity this night.
Cap. Young Romeo is it?
Tyb. 'Tis he, that villain Romeo.
Cap. Content thee, gentle coz, let him alone,
He bears him like a portly gentleman;

49. *blessed*] *happy* (Q_1) Pope, &c. Var. (Corn.) Ktly.
51. *For I ne'er*] *For I nere* Qq (*ne're* Q_5). *For I never* Ff. *I never* (Q_1), Pope, &c. Coll. Ulr. Huds. White, Hal.
53. *What! dares*] Theob. *What dares* $Q_2Q_3Q_4$Ff, Pope, Capell, Cambr. *What? dares* Q_5. *What, dares* Dyce, Clarke.
[Exit boy] Coll. (ed. 2).
54. *antic*] *antick* Rowe. *antique* QqFf.
58. Two lines, Ff.
62. *Romeo is it?*] *Romeo is it.* Q_2 Q_3Q_4. *Romeo, is it?* Q_5. *Romeo, is't?* Pope, &c. Capell. *Romeo is't?* Var. Knt. Del. Sta. Dyce (ed. 2), Ktly.
'Tis he] om. Pope, &c. (Johns.)
64. *He*] (Q_1) Rowe. *A* QqFf.

SING. (ed. 2). This same thought probably suggested to Habington: 'So rich with jewels hung, that night Doth like an Ethiop bride appear.'

54. **an antic face**] DEL. Tybalt refers to the mask which Romeo had donned, a grinning face such as merry-andrews wear.

55. **solemnity**] HUNTER. So in *Macbeth*, 'To-night we hold a *solemn* supper,' a banquet, a high festival. [*Sing.*] So in Ariosto, as translated by Harington:

> 'Nor never did young lady brave and bright
> Like dancing better on a *solemn* day.'

This application of the word *solemn* is a relic of the sentiment of remote ages, when there was something of the religious feeling connected with all high festivals and banquetings. The history of the word *solemn* would form an interesting philological article, presenting as it does so many phases in succession.

62. **Young Romeo is it?**] MOMMSEN. This is no question of Capulet, but an assertion, at the moment of recognition, characteristically quick and decided.

64. **portly**] CLARKE. This word, in our day, in addition to the sense of 'dignity,' comprises somewhat of large and cumbrous; which formerly it did not necessarily include.

And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth:
I would not for the wealth of all this town
Here in my house do him disparagement:
Therefore be patient, take no note of him:
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

Tyb. It fits, when such a villain is a guest:
I'll not endure him.

Cap. He shall be endured:
What, goodman boy! I say, he shall: go to;
Am I the master here, or you? go to.
You'll not endure him! God shall mend my soul,—
You'll make a mutiny among my guests!
You will set cock-a-hoop! you'll be the man!

67. *this*] *the* Ff, Rowe, Dyce (ed. 1).
72. *ill-beseeming*] Hyphen by Pope.
for] *of* Rowe, Pope, Han.
76. *Go to. Am...you?* Coll. (MS).
78. *my*] Qq. *the* Ff.
79. *set*] *set a* Q_4Q_5. *sit* Johns.

79. **cock-a-hoop**] NARES. Cock-on-hoop, or cock-a-hoop. The derivation of this familiar expression has been disputed. See Todd. I can add one example of its being used as if to mark profuse waste, by laying the *cock of the barrel on the hoop.* 'The *cock-on-hoop* is set, Hoping to drink their lordships out of debt.' *Honest Ghost*, p. 26. [*Knt.* and *Sta.* (subs.)] Ben Jonson also seems to show that he so understood it, and his authority is of weight. As an example of the preposition *of*, by which he there means *off*, he gives this: 'Take the cock *of* [off] the hoop.'—*Engl. Gram.* ch. vi. But it must be owned that the usage is not always consistent with that origin.

KNT. The origin of this phrase, which appears always to be used in the sense of hasty and violent excess, is very doubtful. [According to Nares] the uninterrupted flow of the ale led to intemperance.

STA. A phrase of very doubtful origin. I rather suppose it to refer in some way to the boastful, provocative crowing of the cock, but can find nothing explanatory of its meaning in any author.

WHITE. The notion [which has been advanced by Nares] seems to me puerile. It is better to confess ignorance than to be content with such caricature of knowledge. May not the phrase have been originally 'cock-a-whoop'? the fitness of which phrase to express arrogant boasting is plain enough.

DYCE (ed. 2). Ray gives 'To set cock on hoop,' and remarks: 'This is spoken of a Prodigal, one that takes out the spigget, and lays it upon the top [or hoop] of the barrel, drawing out the whole vessel without any intermission.'—*Proverbs*, p. 183, ed. 1768. Gifford (Note on *Jonson's Works*, vol. vi, p. 226) describes it as 'a phrase denoting the excess of mirth and jollity,' and 'suspects that it had a more dignified origin' than that just quoted from Ray. But it also was applied, as in our

Tyb. Why, uncle, 'tis a shame.
Cap. Go to, go to;
You are a saucy boy:—is't so, indeed?—
This trick may chance to scathe you,—I know what.
You must contrary me! marry, 'tis time.—
Well said, my hearts!—You are a princox; go:

81. *is't*] *'tis* $F_2F_3F_4$, Rowe. *Is't* Capell, Var. et cet. (Dyce, Sta. Cambr.)
82. *scathe*] *scath* Var. (Corn. Haz.) Knt. Coll. Huds. Del. White, Ktly.

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text, to insolence of language or bearing; and accordingly Coles (who seems to refer it to the *bird* cock) has 'To be Cock-a-hoop, *Ampullari, insolesco, cristas erigere.*'—*Lat. and Eng. Dict.*

In N. AND QU., 2d Ser., vol. v, p. 426, the phrase '*to sit cock in the hoop*' is cited by 'P. H. F.' from Philpots' *Remains.*

81. **Is't so, indeed?**] ULR. This is an answer to some remark of one of the guests, and so also the words, 'I know what,' in the next line, are an interrupted answer or address to a guest.

82. **to scathe you**] STEEV. *I.e.*, to do you an injury. [*Sing. Knt. Coll. Haz. Verp. Huds. Sta.*

BOSWELL. It still has this meaning in Scotland. [*Sing.*

NARES. The substantive usually rhymes to *bath*, the verb to *bathe.*

83. **contrary me**] STEEV. The use of this verb is common in old writers. In Tully's Love, by Greene, 1616: 'Rather wishing to die than to *contrary* her resolution.' Many instances might be selected from Sidney's Arcadia. [*Knt.*] In Warner's Albion's England, 1602, b. x, c. 59: '—his countermand should have *contraried* so.' The same verb is used in Arthur Hall's version of the eighth Iliad, 4to, 1581, and in North's 'Plutarch.' [*Hal.*

84. **Well said**] WHITE. That is, well done.

84. **princox**] STEEV. A coxcomb, a conceited person. [*Knt. Coll. Haz. Sta. Dyce.*] In The Return from Parnassus, 1606: 'Your proud University *princox.*' [*Huds.*

NARES. A pert, forward youth; probably corrupted from the Latin *præcox.* [*Sing.*] See Johnson. The Cambridge Dict. (1693) has: '*Princock*, Ephebus, puer præcox.' Also as an adjective.

HUDS. Minshew calls a *princox* 'a ripe-headed young boy,' and derives it from *præcox.* The more probable derivation is from *prime cock;* that is, a *cock of prime* courage or spirit; hence applied to a pert, conceited, forward person. In Phaer's Virgil: '*Fyne princox*, fresh of face, furst uttring youth by buds unshorne.'

COLL. (ed. 2). Skinner says from *præcox*, but in Richardson's Dict. the etymology given is a *prime cock.* Florio translates *herba da buoi* 'a prime-cock boy, a freshman, a novice.'

HALLIWELL. Brockett has *princox* as still in use, and *princy-cock* is given by Carr, ii, 58. 'If hee bee a little bookish, let him write but the commendation of a flea, straight begs he the coppie, kissing, hugging, grinning, and smiling, till hee make the yong *princocks* as proud as a pecocke.'—*Lodge's Wits Miserie*, 1596.

COLERIDGE (*Lit. Rem.* vol. ii, p. 154). How admirable is the old man's impetuosity, at once contrasting, yet harmonized with young Tybalt's quarrelsome violence!

Be quiet, or—More light, more light!—for shame! 85
I'll make you quiet. What!—Cheerly, my hearts!
Tyb. Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw: but this intrusion shall, 89
Now seeming sweet, convert to bitter gall. *Exit.*
Rom. [*To Juliet*] If I profane with my unworthiest hand
This holy shrine, the gentle fine is this,
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

85. *or—More...shame!*] *or* (*more... shame*) Q_5, Pope, &c. *or more...light for shame,* $Q_2Q_3Q_4F_1$. *or more light, for shame,* $F_2F_3F_4$. *or more light, for shame;* Rowe.
light!—for] *light, for* Capell, Var. Huds. *light.—For* Knt. Corn. *light!—For* Dyce. *light: for* Sta. *light! For* Cambr.
86. *What!—Cheerly*] Capell. *What, cheerly* Rowe, Dyce (ed. 1), Clarke, Cambr.
89, 90. *shall,...sweet,*] *shall Now-seeming sweet* Lettsom conj.
bitter] *bittrest* Q_2. *bitterest* Cambr. (Lettsom).
[Exit.] om. $F_2F_3F_4$.
[Dance ends. Juliet retires to her Seat. Capell.
91. [To Juliet] Rowe. drawing up to her, and taking her Hand. Capell.
unworthiest] *unworthy* (Q_1) Pope, &c. Capell, Har. Sing. Camp. Corn. Haz. Ktly.
92. *fine*] Theob. (Warb.) *sin* Q_2 Q_3Ff, Knt. (ed. 1), Ulr. Del. Sta. *sinne* (Q_1)Q_4Q_5.
is this] *be this* Han.
93. *two*] *to* F_1.
ready] *did ready* $Q_2Q_3Q_4F_1$.

But it would be endless to repeat observations of this sort. Every leaf is different on an oak tree; but still we can only say, our tongues defrauding our eyes, This is another oak leaf! [*Huds.*

87. **Patience perforce**] STEEV. This expression is part proverbial. The old adage is, '*Patience perforce* is a medicine for a mad dog' ['or mad *horse*.' NARES]. [*Sing.*

NARES. A proverbial expression, when some evil which cannot be remedied is to be borne. Ray's Prov., p. 145. Also Howell, p. 9 b. Fuller has it '*upon* force,' which is a modernism.

COLL. (ed. 2). A proverbial phrase, meaning compulsory submission. We meet it in Heywood's 'Woman Killed with Kindness.' There was a herb called Patience, mentioned in 'Look about you,' 1600, and in 'Northward Ho!' 1607.

STA. From the old adage, '*Patience upon force*,' &c.

90. **to bitter gall**] LETTSOM. I conceïve '*sweet*' to be a substantive, and '*convert*' an active verb. [*Dyce* (ed. 2).

92. **gentle fine**] WARBURTON. All profanations are supposed to be expiated either by some meritorious action or by some penance undergone, and punishment submitted to. So Romeo would here say, If I have been profane in the rude touch of my hand, my lips stand ready, as two blushing pilgrims, to take off that offence, to atone for it by a sweet penance. [*Knt. Dyce, White.*

COLL. *Sin* for 'fine' is an easy misprint, when *sin* was written *sinne* with

Jul. Good pilgrim, you do wrong your hand too much, 95
Which mannerly devotion shows in this;

95. One line, Qq. Two, Ff, Rowe.

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a long *s*. *Sin* scarcely affords sense, while 'fine' has a clear meaning. [*Verp. Huds.*

ULR. Warburton's correction is needless,—nay, it disturbs the connection. 'Gentle' formerly signified not only 'noble,' 'distinguished,' &c., but sometimes also 'pious' [*fromm*] (*e. g.* 3 Hen VI: I, iv, where 'gentle-hearted' stands for 'pious-hearted'). Romeo says in effect: 'If I by the touch of my unworthy hand profane this shrine (Altar, Reliquary), it is the pious sin'—namely, of the pilgrims, who journey to holy places for the very purpose of touching the relics, or rather, as was customary, of kissing them. And following out the same train of thought, he adds that his lips were therefore ready by a tender kiss to smooth this 'rough' (unusual, irreverent) touch. That 'romeo' in Italian signifies a pilgrim is evident from the last sonnet but one of Dante's 'Vita nuova.' It is there remarked that Pilgrims were styled 'Palmieri,' inasmuch as they came over the sea (of course to Palestine), whence they brought back Palms. Those on the other hand who went to the tomb of St. James in Galicia [Santiago de Compostela] were called 'Pelligrini,' and those who went to Rome 'Romei.' My honored friend Blanc, to whom I am indebted for this information, adds that the later Italian writers do not retain these distinctions. For instance, Giov. Villani designates by the name of 'romeo' one who comes from St. James. Franco Sacchetti and others use this word generally for all pilgrims. Dante's remark shows us why Romeo chose a pilgrim's mask, and throws light also upon the 'palmers,' of whom Juliet speaks; and it proves also that Sh. understood more Italian than the learned writer in The Quarterly Review, who lately questioned whether '*romeo*' have the meaning of pilgrim.

QUARTERLY REV. (vol. lxxxi, p. 524, 1847). *Romeo* is the familiar contraction of *Romualdo*, the famous Lombard name, which, though sometimes derived from the Teutonic, may perhaps have been a corruption of *Romulus*, but never could have meant a *pilgrim*.

DEL. Romeo, in taking Juliet's hand, says, in reference to that hand: If I with my unworthy hand profane this holy shrine, it is (a sin in truth but) the gentle sin. If the emendation *a gentle sin* or *the gentlest sin* were allowed, there would be no difficulty in the passage. The idea of the *sin* is also kept up in the succeeding dialogue, and the word *sin* in line 105 is used in manifest reference to this place.

[Substantially the same note as in Del. 'Lexikon.']

95. **pilgrim**] HALLIWELL. The subjoined engraving, from a sketch by Inigo Jones, presents us with the Palmer's, or Pilgrim's, dress worn by Romeo in this scene. It is the usual costume of such personages, consisting of a long loose gown, or robe, with large sleeves, and a round cape covering the breast and shoulders; a broad-leafed hat, turned up in front and fastened to the crown by a button, apparently, if it be not intended for a small cockle-shell, the absence of which customary badge would otherwise be the only remarkable circumstance in the drawing. In the left hand of the figure is the *bourdon*, or staff, peculiar to pilgrims. The modern representatives of Romeo have inaccurately carried a cross. In the text of the play the only indication of his being in a Pilgrim's habit is derived from Juliet's addressing him, 'Good Pilgrim,' &c. The drawing is therefore most interesting authority

For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.
Rom. Have not saints lips, and holy palmers too?
Jul. Ay, pilgrim, lips that they must use in prayer.
Rom. O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.
Jul. Saints do not move, though grant for prayers' sake.
Rom. Then move not, while my prayer's effect I take.
Thus from my lips by thine my sin is purged.
[*Kissing her.*

97. *hands that*] Q_5. *hands, that* Q_2 $Q_3Q_4F_1F_2$. *hands, the* F_3F_4. *hands—the* Rowe.

hands do] *hand, do* $F_2F_3F_4$. *hand do* Rowe.

100. *use in*] *use—in* Huds.

101. *hands do;*] *hands do,* QqFf, Rowe, Pope, Han. White.

102. *They pray,*] Q_4F_4. *They pray* The rest. *They pray;* Han. Corn. Huds. *They pray:* White.

103. One line, Qq. Two, Ff.

though] *yet* Pope, &c.

104. *prayer's...I take*] Capell. *prayers...I take* QqF_1, Pope, &c. *prayers... doe take* $F_2F_3F_4$, Rowe. *prayers'....I take* Warb. Knt. Ktly.

105. *thine*] *yours* (Q_1) Capell, Var. Sing. Huds. Dyce, Clarke, Ktly.

[Kissing her.] Rowe.

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for the actor; and it is probable that Mercutio, Benvolio, and the 'five or six maskers' were also attired in similar dresses, as at this period the parties attending such entertainments appeared generally in sets of 6 or 8 shepherds, wild-men, pilgrims, or other characters, preceded by their torch-bearers, music, and sometimes, as Benvolio intimates, 'a cupid hoodwinked with a scarf,' &c., or some other allegorical personage, to speak a prologue, or introductory oration, setting forth the assumed characters and purpose of the maskers.—*J. R. Planché.*

101. **hands do**] M. MASON. Juliet had said before that 'palm to palm was holy palmers' kiss.' She afterwards says that 'palmers have lips that they must use in prayer.' Romeo replies, *that the prayer of his lips was, that they might do what hands do,* that is, that they might kiss. [*Sing.*

WHITE. It has been the custom hitherto to place a semicolon after 'do' at the end of the line. 'O then,' answers *Romeo,* 'they [*i. e.* lips] pray that they may do what hands, or palms, do: grant thou this,' &c.; the fine point of which is lost by closing the sense at 'what hands do,' and reading antithetically, 'They pray, grant thou,' &c., in the next line.

105. **Kissing her**] MALONE. Sh. here, without doubt, copied from the mode of his own time; and kissing a lady in a public assembly, we may conclude, was not thought indecorous. In King Henry VIII, he, in like manner, makes Lord Sands kiss Anne Boleyn, next to whom he sits at the supper given by Cardinal Wolsey. [*Sing. Huds.*

WHITE ['*Sh. Scholar*']. I have never seen a Juliet upon the stage who appeared to appreciate the archness of the dialogue with Romeo in this scene. They go through it solemnly, or, at best, with staid propriety. They reply literally to all Romeo's speeches about saints and palmers. But it should be noticed that, though this is the first interview of the lovers, we do not hear them speak until the close of

Jul. Then have my lips the sin that they have took.
Rom. Sin from my lips? O trespass sweetly urged!
Give me my sin again.
Jul. You kiss by the book.
Nurse. Madam, your mother craves a word with you.
Rom. What is her mother?
Nurse. Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise, and virtuous:
I nursed her daughter, that you talk'd withal;
I tell you, he that can lay hold of her
Shall have the chinks.
Rom. Is she a Capulet
O dear account! my life is my foe's debt.

106. *they have*] *late they* Pope, &c.
108. *sin*] *kiss* Capell.
[Kissing her again. Capell, Coll. (ed. 2)(MS.) Dyce (ed. 2).
by the] (Q_1). *bith* Qq. *by' th'* F_1F_2. *by th'* F_3F_4, Rowe, &c. *b' th'* White.
110. [To her Nurse. Pope, &c.
113. *talk'd*] *talkt* QqF_1, Theob. Warb. *talke* F_2. *talk* F_3F_4, Rowe, Pope, Han.
115. *chinks*] *chincke* Rowe (ed. 2).* *chink* Pope, &c.

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their dialogue, in which they have arrived at a pretty thorough understanding of their mutual feeling. Juliet makes a feint of parrying Romeo's advances, but does it archly, and knows that he is to have the kiss he sues for. He asks, 'Have not saints lips and holy palmers too?' The stage Juliet answers with literal solemnity. But it was not a conventicle at old Capulet's. Juliet was not holding forth. How demure is her real answer: 'Ay, pilgrim, lips that they must use— in prayer!' And when Romeo fairly gets her into the corner, towards which she has been contriving to be driven, and he says, 'Thus from my lips, by thine, my sin is purged,' and does put them to that purgation, how slyly the pretty puss gives him the opportunity to repeat the penance by replying, 'Then have my lips the sin that they have took!' [*Huds.*

108. **by the book**] ULR. The lyric strain which marks not only this dialogue, but almost all the speeches of Romeo and Juliet, recalls, by its alternate rhymes and careful structure of the rhythm, the Italian erotic poesie so much imitated in England, and of which the form was the Sonnet.

116. **debt**] STA. He means that, as bereft of Juliet he should die, his existence is at the mercy of his enemy, Capulet. Thus in the old poem:

> 'So hath he learnd her name, and knowth she is no geast,
> Her father was a Capilet, and master of the feast.
> Thus hath his foe in choyse to geve him life or death,
> That scarsely can his wofull brest keepe in the lively breath.'

CAMBR. (Q_2) here has 'thrall' the others 'debt,' which, though it makes a rhyme, does not improve the sense. The next two lines are not in (Q_1). As, unlike the

Ben. Away, be gone; the sport is at the best.
Rom. Ay, so I fear; the more is my unrest.
Cap. Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.—
Is it e'en so? why, then, I thank you all;
I thank you, honest gentlemen; good night.—
More torches here!—Come on, then let's to bed.
Ah, sirrah, by my fay, it waxes late;
I'll to my rest. [*Exeunt all but Juliet and Nurse.*
Jul. Come hither, nurse. What is yond gentleman?

118. [Going. Coll. (ed. 2), (MS).
120. [Maskers excuse themselves with a Bow. Capell.
123. *here!—Come*] *here, come* Q_2Q_3. *here: come* F_1. *here come* $Q_4F_2F_3F_4$.
123. *on, then*] QqFf. *on, then,* Huds. Dyce, Clarke. *on then;* Knt. (ed. 2). *on then,* Cambr.
124. [to his Cousin. Capell. To 2 Cap. Var. Knt. Sing. Dyce, Sta. Ktly.
125. [Exeunt...Nurse.] Malone. Exeunt. $F_2F_3F_4$. om. QqF_1. Company retire. Capell.
126. One line, Qq. Two, Ff.
yond] *yond'* F_4, Rowe, Sing. (ed. 2), Coll. White, Ktly. *yon* Pope, &c. Var. Knt. Sta. *yon'* Capell.

immediate context, they also rhyme, while they are not particularly forcible, we incline to think that some other hand than Sh.'s inserted them.

117. **at the best**] STA. This seems to mean, 'We have seen the best of the sport.'

120. **banquet**] NARES. What we now call a dessert was in earlier times often termed a *banquet;* and Gifford informs us that the *banquet* was usually placed in a separate room, to which the guests removed when they had dined. 'The common place of *banqueting*, or eating the dessert,' the same critic says, 'was the garden-house or arbour with which almost every dwelling was furnished.' To this Shallow alludes in 2 Hen. IV: V, iii, 2. *Banquet* is often used by Sh., and seems always to signify a feast as it does now.

SING. It was sometimes called a *rere-supper.* [*Huds.*] According to Baret, 'banketting dishes brought at the end of meales were junkettes, tartes, marchpanes.' Yet from the same authority it appears that a *banquet* and a feast were also then synonymous.

DEL. After the supper, of which the invited guests had already partaken, there is to follow for the uninvited maskers a collation, which Capulet, with affected modesty, calls trifling and foolish.

DYCE (ed. 2). When Nares said that Sh. always used *banquet* to signify a feast he overlooked *Tam. the Shrew,* V, ii, 9: 'My banquet is to close our stomachs up After our great good cheer.'

120. **towards**] STEEV. That is, *ready, at hand.* [*Sing. Huds. Knt. Sta. White.*

121. **Is it e'en so?**] DEL. The stage-direction in (Q_1) serves to explain this question. That is, the guests whisper in his ear the reason for their departure.

126. **yond gentleman**] MAL. and STA. Compare the old poem:

'What twayne are those (quoth she) which prease unto the doore,
Whose pages in their hand doe beare, two torches light before?

Nurse. The son and heir of old Tiberio.
Jul. What's he that now is going out of door?
Nurse. Marry, that, I think, be young Petruchio.
Jul. What's he that follows there, that would not dance?
Nurse. I know not.
Jul. Go, ask his name.—If he be married,
My grave is like to be my wedding bed.
Nurse. His name is Romeo, and a Montague,
The only son of your great enemy.
Jul. My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me,
That I must love a loathed enemy.
Nurse. What's this? what's this?
Jul. A rhyme I learn'd even now
Of one I danced withal. [*One calls within* 'Juliet.'
Nurse. Anon, anon!—
Come, let's away; the strangers all are gone. [*Exeunt.*

Enter CHORUS.

Now old Desire doth in his death-bed lie,

128. *of*] *of the* Q_4Q_5.
129. *Marry...be*] *That as I think is* (Q_1) Pope, &c.
be] *to be* F_3F_4, Rowe.
130. *there*] (Q_2) Capell. *here* QqFf, Rowe, &c. Coll. Ulr. Del. White.
133. *wedding*] *wedded* F_1.
135. *your*] *our* $F_2F_3F_4$, Rowe. [Going and returning. Coll. (ed. 2).
137. *unknown*] *unknow* F_2.
140. *this...this*] Ff. *tis...tis* Qq. *what's*] *what* Q_4, Capell.
learn'd] *learne* F_1.
even] *e'en* Pope, &c.
142. *all are*] *are all* Q_4, Capell, Clarke.
Enter Chorus] Theob. Chorus QqFf. ACT II. SCENE I. Chorus. Rowe, Pope. ACT II. Coll. (MS.) ACT II. Enter Chorus Ulr. ACT II. PROLOGUE. Enter Chorus. Chor. Cambr.
143. *in*] *on* Pope, &c. Capell.

And then as eche of them had of his houshold name,
So she him named yet once agayne the yong and wyly dame.
And tell me who is he with vysor in his hand,
That yender doth in masking weede besyde the window stand.
His name is Romeus (said shee) a Montagewe,
Whose Fathers pryde first styrd the strife which both your housholdes rewe
The woord of Montagew her joyes did overthrow,
And straight in steade of happy hope, despayre began to growe.
What hap have I quoth she, to love my fathers foe?
What, am I wery of my wele? what, do I wishe my woe?
But though her grievouse paynes distraind her tender hart,
Yet with an outward shewe of joye she cloked inward smart;
And of the courtlyke dames her leave so courtly tooke,
That none dyd gesse the sodain change by changing of her looke.'

And young Affection gapes to be his heir;
That Fair for which love groan'd for and would die,
With tender Juliet match'd, is now not fair.
Now Romeo is beloved and loves again,
Alike bewitched by the charm of looks,
But to his foe supposed he must complain,
And she steal love's sweet bait from fearful hooks:
Being held a foe, he may not have access
To breathe such vows as lovers used to swear;
And she as much in love, her means much less
To meet her new beloved any where.
But passion lends them power, time means, to meet,
Tempering extremities with extreme sweet. [*Exit Chorus.*

145. *for which*] *which* Steev. (1793), Har. Sing. (ed. 1), Haz. *groan'd for*] *groned* Q_5. *groan'd sore* Rowe, &c. Capell. *groaned* Camp.

156. *Tempering*] Coll. *Tempring* Qq. *Temp'ring* F_1, Theob., &c. Capell, Var. Knt. Sta. White, Ktly. *Temp'ting* F_2. *Tempting* F_3F_4, Rowe, Pope.

Enter Chorus] JOHNSON. The use of this Chorus is not easily discovered. It conduces nothing to the progress of the play, but relates what is already known, or what the next scene will show; and relates it without adding the improvement of any moral sentiment. [*Sing.* (ed. 1).

ULR. This is one of those '*without-book prologues*' to which reference was made in I, iv, 7. It is so empty, prosaic, and barren, and so wholly pointless, that in my opinion it is impossible that it could ever have flowed from Sh.'s pen.

144. **gapes**] W. L. RUSHTON ('*Sh.'s Testamentary Language*,' 1869, p. 29). Swinburn's '*Briefe Treatise of Testaments and Last Willes*,' 1590, contains many uncommon words, or common words having an uncommon sense, which are used by Sh.—*e.g.*, 'the testator is afraid to offende such personnes as doo *gape* for greater bequests than they have deserved,' p. 23. Again, speaking of testaments 'made by flatterie,' Swinburn says, p. 243: 'It is an impudent part still to *gape* and crie upon the testator.'

145. **Fair**] MAL. This was formerly used as a substantive, and was synonymous to beauty. [*Sing. Huds.*

STEEV. In the present instance it is a dissyllable. [*Sing.*

145. **groan'd for**] MAL. This kind of duplication was common in Sh.'s time. [*White.*] In As You Like It, II, vii, 139: 'the scene *wherein* we play *in*.' [*Huds.*

148. **bewitched**] DEL. This refers, by an incomplete construction, to both lovers although only one is mentioned.

ACT II.

SCENE I. *A lane by the wall of Capulet's orchard.*

Enter ROMEO, *alone.*

Rom. Can I go forward when my heart is here?
Turn back, dull earth, and find thy centre out. [*He climbs the wall, and leaps down within it.*

Enter BENVOLIO *with* MERCUTIO.

Ben. Romeo! my cousin Romeo! Romeo!
Mer. He is wise;
And, on my life, hath stol'n him home to bed.
Ben. He ran this way, and leap'd this orchard wall: 5
Call, good Mercutio.

ACT II. SCENE I.] Han. SCENE II. Rowe, Pope. ACT II. Theob. SCENE III. Capell. SCENE I. Ulr. Cambr.

A lane...] Cambr. The Street. Rowe. Wall of Capulet's Garden. Capell. An open Place, adjoining Capulet's garden. Var. et cet. Capulet's Garden, adjoining the House. White. Verona. An open place adjoining the wall of Capulet's Orchard. Dyce (ed. 2).

2. *thy*] QqF$_1$. *my* F$_2$F$_3$F$_4$, Rowe.

[He...it.] Steev. (1793). om. QqFf. Exit. Rowe, &c. Leaps the Wall. Capell. He climbs the wall, and leaps down. Mal. He approaches the house. White.

3. *my*] *why*, Capell.

Romeo! Romeo!] QqFf. *Romeo!* Pope, &c. Capell, Var. Knt. Dyce, Cham. Clarke, Cambr.

3, 4. *He...bed.*] One line in Qq.

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2. **dull earth**] CLARKE. Romeo's epithet for his small world of man, the earthlier portion of himself.

2. **thy centre out**] DEL. Sh. has this same simile elsewhere. In *Tro. and Cress.*, III, ii, 186, and in the (146th) Sonnet: 'Poor soul, the centre of my sinful earth.'

SING. (ed. 2). This seems to be one of the many instances of Sh.'s apparent intuitive feeling for correcter scientific views than were current in his day. The idea suggested is of the earth—symbol of the earthly body—at its aphelion, or the point of its orbit most remote from the sun, returning to it again by the force of gravitation to the common centre of gravity.

5. **orchard**] SING. [*Jul. Cæs.*, II, i]. *Orchard* and *garden* appear to have been synonymous. The former was written *hort-yard*, and does not point to the Latin *hortus*, but is derived from the Saxon *ortyeard*, which is itself put for *wyrtyeard*, a place for herbs.

CRAIK ('*Eng. of Sh.*,' p. 145). It is probable that the words *Orchard* and *Garden*

Mer. Nay, I'll conjure too.—
Romeo! humours! madman! passion! lover!
Appear thou in the likeness of a sigh!
Speak but one rhyme, and I am satisfied;
Cry but 'Ah me!' pronounce but 'love' and 'dove;'
Speak to my gossip Venus one fair word,
One nick-name for her purblind son and heir,
Young Adam Cupid, he that shot so trim

6. Mer. *Nay...too*] Continued to Ben., Q_2Q_3Ff. om. Hunter.

7. *Romeo!*] Capell. *Romeo.* Q_4. *Romeo,* Q_5. Mer. *Romeo,* $Q_2Q_3F_1F_2$. Mer. *Romeo* F_3F_4. *Why, Romeo!* Pope, &c. *Hear, Romeo!* Mommsen conj.

humours!....lover!] *Humour's-madman! Passion-lover* Sing. (ed. 2).

madman] *madam* $Q_4Q_5F_3F_4$.

lover!] *Liver!* Hunter.

9. *one rhyme*] *one rime* $Q_3Q_4F_1$. *on rime* Q_2. *one time* $F_2F_3F_4$, Rowe. *one ryme* Q_5.

10. *Cry but 'Ah me!'*] Theob. (ed. 2). *Cry but ay me,* Qq. *Cry me but ay me,* F_1, Rowe. *Cry me but ayme,* F_2F_3. *Cry me but aim,* F_4. *Cry but Ay me!* Pope, Capell, Dyce, Cambr.

pronounce] $(Q_1)Q_4Q_5$. *prouaunt,* Q_2Q_3. *Prouant,* F_1. *Couply* $F_2F_3F_4$. *couple* Rowe, &c. Capell, Har. Camp. Corn. Haz.

dove] (Q_1) Pope. *day* Q_2Q_3Ff, Rowe. *die* Q_4. *dye* Q_5.

12. *for*] *to* Q_5.

heir] *her* Q_2Q_3Ff, Rowe.

13. *Adam*] Steev., 1778 (Upton conj.), Dyce (ed. 2). *Abraham:* Q_2Q_3. *Abraham* Q_4FfQ_5, Rowe, &c. Capell, Knt. Ulr. Sta. Hal. *auborn* Theob. conj. *auburn* Dyce (ed. 1), Huds. White, Cham. *abram* Dyce conj.

trim] (Q_1) Steev. *true* QqFf, Rowe, &c. Capell.

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were commonly understood in the early part of the 17th century in the senses which they now bear; but there is nothing in their etymology to support the manner in which they have come to be distinguished. . . . A *Garden* (or *yard*, as it is still called in Scotland) means merely a piece of ground girded or enclosed; and an *Orchard* (properly *Ortyard*) is, literally, such an enclosure for *worts* or herbs.

7. **humours**] CLARKE. Here used in the sense of 'amorous fancies,' 'enamoured whimsicalities.'

7. **lover!**] SING. (ed. 2). There can be no doubt that Mercutio meant to call Romeo, 'Humour's-madman! Passion-lover!' in his invocation. He would hardly call him *Humours*, and *Passion*, and *Lover*.

10. **pronounce**] SING. Steevens endeavors to persuade himself and his readers that *provant* may be right, and means *provide, furnish*. [*Knt.*, substantially.

13. **Adam Cupid**] UPTON. Sh. wrote '*Young* Adam Cupid,' &c. The printer or transcriber gave us this '*Abram,*' mistaking the *d* for *br*, and thus made a passage direct nonsense which was understood in Sh.'s time by all his audience; for this *Adam* was a most notable *archer*, named Adam Bell, who for his skill became a proverb. In Much Ado, I, i: 'And he that hits me, let him be clapped on the shoulder, and called ADAM.'

STEEV. In Decker's Satiromastix is a reference to the same archer: 'He shoots his bolt but seldom, but when *Adam* lets go he hits.' 'He shoots at thee too, *Adam Bell.*' [*Sing.*

When King Cophetua loved the beggar-maid!—
He heareth not; he stirreth not; he moveth not; 15

13, 14. *Young....maid*] "*Young Abraham*"—"*Cupid....maid*" Hunter conj.

15. *he stirreth*] *he striveth* Q_3. *stirreth* Steev. (1793), Camp. Haz. *moveth*] *moves* Han.

KNT. The change of Abraham into Adam is uncalled for. *Abraham* conveys another idea than that of Cupid's archery, which is strongly enough conveyed. The 'Abraham' Cupid is the cheat—the 'Abraham man'—of our old statutes.

HUNTER. There seems not the smallest reason for substituting 'Adam' for 'Abraham,' which, as a nickname of Cupid, has something more of humour about it.

DYCE (*'A Few Notes,'* &c., p. 109, 1853). Capell hazarded the strange conjecture that as 'Cophetua was a *Jew* king of Africa, Sh. might make the Cupid that struck him a *Jew* Cupid' [*i. e.*, 'Abraham']. Notes, &c., vol. ii, P. iv, p. 7. . . . That Sh. here had an eye to the ballad of *King Cophetua and the Beggar-Maid* is certain. But the ballad contains nothing to countenance, in the slightest degree, the reading 'Adam Cupid.' In *Soliman and Perseda*, 1599, we find: 'the eldest sonne of Pryam, That *abraham*-coloured Troion?' Sig. H 3. In Middleton's *Blurt, Master Constable*, 1602: 'A goodlie, long, thicke, *Abram*-colour'd beard.' Sig. D. And in Coriolanus, II, iii, according to $F_1F_2F_3$: 'not that our heads are some browne, some blacke, some *Abram*;'—there being hardly any reason to doubt that in these passages '*abraham*' (or '*Abram*') is a corruption of '*abron*'—i. e., '*auburn*.' Is then the right reading in the present line, 'Young *abram* [or *auburn*] Cupid,' Sh. having used '*abram*' for 'auburn-*hair'd*,' as the author of *Soliman and Perseda* has used '*abraham*-coloured Troion' for 'Trojan with auburn-coloured *hair*?' Everybody familiar with the Italian poets knows that they term Cupid, as well as Apollo, 'Il biondo Dio;' and W. Thomas, in his *Principal Rules of the Italian Grammer*, &c., gives '*Biondo*, the *aberne* [i. e., *auburn*] colour, that is betwene white and yelow.' ed. 1567. In *The Two Gent.*, IV, iv, 194, '*auburn*' means yellowish.

DYCE (ed. 1). That here 'Abraham' is merely a corrupted form of '*auburn*' I now feel more confident than when I made the foregoing note.

COLL. (ed. 2). This [Dyce's note] is, indeed, to use Mr. Dyce's own strong words (*'Remarks,'* p. 167), to 'chronicle a wretched conjecture,' for where, in English, is Cupid called '*auburn* Cupid'?

DYCE (ed. 2). Mr. Grant White estimates my conjecture very differently,—he adopts it.

WHITE. That 'Abraham' is a mere error, or, rather, superfluous and mistaken sophistication of 'abram,'—itself one of the numerous modes of spelling 'auburn' of old,—seems undeniable. 'Auburn' was spelled *auburne, auborne, aubrun, aberne, abron, abrun, abran, abram*, and (consequently) sometimes *Abraham*. See the following instances: 'Her black, browne, *auburne*, or her yellow hayre.'—Drayton's *Moone Calf*, p. 164, ed. 1627. 'Light *auborne, subflavus*.'—*Baret's Alvearie*, 1580. '—— He's white hair'd, Not wanton white, but such a manly colour Next to an *aubrun*.'—*Two Noble Kinsmen*, IV, ii. 'And on his *Abron* head hore haires peerd here and there among.'—Golding's *Ovid*, fol. 157 b., ed. 1587; fol. 151 b., ed. 1612. 'They [persons of sanguine temperament] are very hairy; their head is commonly *abran*, or amber coloured; so their beards.'—*Optick Glass of Humours*, 1630, p. 116.

The ape is dead, and I must conjure him.—
I conjure thee by Rosaline's bright eyes,

16. *and*] om. F_1, Momm.

The printing of *Abraham* for *Abram* was very likely to occur from the fact that the name of the 'father of the faithful' occurs in both forms in *Gen.* xvii, 5.

HALLIWELL. The idea of Adam Cupid in this [Upton's] sense seems forced. The form [*abraham* for *auburn*] is certainly met with in our old writers. 'By the eleventh house you can judge of what haire he shall be of, of a browne or *Abraham* colour, as the English; of a yellow, as the Dane.'—*Melton's Astrologaster*, 1620.

KTLY. I incline to the reading, first given by Upton, with an allusion to Adam Bell, and I think there may be another to Adam, the first man; for Sh. may have known that in classic mythology Love was the first of beings. There would be humor, then, in 'young Adam' denoting the union of youth and age.

14. **beggar-maid**] MAL. The ballad here alluded to is 'King Cophetua and the Beggar-maid,' or, as it is called in some old copies, 'The Song of a Beggar and a King.' The following stanza Sh. had particularly in view:

> 'The *blinded* boy that *shoots* so *trim*,
> From heaven down did hie, ['so high,' Coll. (ed. 1).]
> He drew a dart and shot at him,
> In place where he did lie.' [*Sing. Coll. Verp. Huds.*

NARES. The song is extant in Percy's Reliques, vol. i, p. 198, and is several times alluded to by Sh. and others. The name of the fair beggar-maid, according to that authority, was Zenelophon, but Dr. Percy considered that as a corruption of Penelophon, which is the name in the ballad. . . . It has been conjectured that there was some old drama on this subject, from which, probably, the bombastic lines spoken by Ancient Pistol were quoted: 2 Hen. IV: V, iii, 100, 101. The worthy monarch seems to have been a favorite hero for a rant.

KNIGHT. This ballad was amongst the most popular of old English ballads, allusions to which were familiar to Sh.'s audience. Upon the authority of learned Master 'Moth,' in Love's Lab. L., I, ii, 114, it was an ancient ballad in Sh.'s day. We have two versions of this ballad; the one in 'A Collection of Old Ballads' ['quoted by Grey in 1754' (ed. 2.)], the other in Percy's Reliques. Both of these compositions appear as if they had been 'newly writ o'er' not long before, or, perhaps, after Sh.'s time. [A stanza of each is subjoined by Knight.] ED.

CAMBR. Pope was the first commentator who called attention to the ballad which is alluded to in this passage, and it is remarkable that, with all his partiality for (Q_1), he did not adopt the reading 'trim,' found both there and in the ballad. Percy, in a note to the ballad printed in his *Reliques*, conjectured that Sh. had written 'trim,' not 'true,' apparently without knowing that the word was found in (Q_1). Capell, in his note, says that he had retained 'true' in his text, owing to his not having observed the authority for the other reading.

HALLIWELL gives the ballad at length from Johnson's Crowne Garland of Goulden Roses, 1612.

16. **ape**] MAL. This phrase was frequently applied to young men, in Sh.'s time, without any reference to the mimickry of that animal. It was an expression of tenderness, like *poor fool*. [*Sing. Knt. Huds.*] Nashe, in one of his pamphlets, mentions his having read Lyly's Euphues when he was a little *ape* at Cambridge. [*Hal.*

By her high forehead and her scarlet lip,
By her fine foot, straight leg and quivering thigh,
And the demesnes that there adjacent lie,
That in thy likeness thou appear to us!
Ben. An if he hear thee, thou wilt anger him.
Mer. This cannot anger him; 'twould anger him
To raise a spirit in his mistress' circle
Of some strange nature, letting it there stand
Till she had laid it and conjured it down;
That were some spite; my invocation
Is fair and honest, and in his mistress' name
I conjure only but to raise up him.
Ben. Come, he hath hid himself among these trees,
To be consorted with the humorous night.
Blind is his love, and best befits the dark.
Mer. If love be blind, love cannot hit the mark.
Now will he sit under a medlar-tree,
And wish his mistress were that kind of fruit

22. *An*] *An'* Theob. (ed. 2). *And* QqFf.
24, 28. *mistress'*] Theob. *mistress's* F_4, Rowe, Pope.
25. *there*] om. F_1.
27, 28. As in Capell. Two lines, ending *spight, name*, QqFf, Rowe. ending *is, name* Pope, &c.
28. *fair and honest*] *Honest and fair* Pope, &c.
and in] *in* Q_2.
30. *these*] *those* (Q_1) Capell, Var. (Corn.) Sing. Sta. Ktly.
35. *that*] *such* Capell.

DEL. In Macbeth IV, ii, Lady Macduff calls her little son 'poor monkey.'

18. **high forehead**] WHITE [Note on *Two Gent.* IV, iv, 198]. 'Forehead' was formerly used, as it now too often is, for 'brow;' and to the beauty of a broad low brow (which may exist with a high fore-head, as we see in the finest antique statues) the folk of Sh.'s day seem to have been blind. Perhaps in this, too, they paid their court to the bald-browed Virgin Queen. There are fashions even in beauty.

21. **likeness**] DEL. Romeo must appear in his own person, not, peradventure, as the exorcism began with, 'in the likeness of a sigh.'

31. **humorous night**] STEEV. That is, the *humid*, the moist *dewy* night. [*Sing. Knt. Verp. Huds.*] Chapman uses the word in this sense in his Homer, b. ii, ed. 1598: 'The other gods and knights at arms slept all the *humourous* night.' In Drayton's Polyolbion, Song 13th: '—— which late the *humourous* night Bespangled had with pearl.' In his Barons' Wars, Canto i: 'The *humourous* fogs deprive us of his light.' [*Sing. Hal.*

MAL. In Meas. for Meas. we have, 'the vaporous night approaches.' [*Sing. Hal.*

DEL. In an ambiguous sense: *moist* and *capricious*, full of such humours as characterize lovers, and as whose personification Merc. had just conjured Rom. under the collective name 'humours.'

As maids call medlars when they laugh alone.—
O, Romeo, that she were, O, that she were
An open et cetera, thou a poperin pear!

36. *As*] *Which* Rowe, &c.
37. *O,...O,*] *Ah,...ah,* Capell.
37, 38. om. Pope, &c. Har. Sing. (ed. 1), Knt. Camp. Corn. Haz. Verp. Cham.
38. *open et cetera, thou*] (Q_1) Mal. *open, or thou* Q_2Q_3Ff. *open &c catera, and thou* Q_4. *open and catera, and thou* Q_5. *open—or thou* Rowe. *open—, and thou* Capell.

S. WALKER. Jonson, Cynthia's Revels, i, l. Gifford, vol. ii, p. 237: 'The humourous air shall mix her solemn tunes With thy sad words.' Gifford, 'Humourous here means moist, flaccid from humidity, flexible, &c.'

36. **laugh alone**] KNT. There are two lines here omitted by Steevens, which Malone restored to the text. The lines are gross, but the grossness is obscure, and if it were understood, could scarcely be called corrupting. The freedoms of Mercutio arise out of his dramatic character; his exuberant spirit betrays him into levities which are constantly opposed to the intellectual refinement which rises above such baser matter. But Pope rejected these lines,—Pope who, in the Rape of the Lock, has introduced one couplet, at least, that would have disgraced the age of Elizabeth. We do not print the two lines of Sh., for they can only interest the verbal critic. But we distinctly record their omission. As far as we have been able to trace,—and we have gone through the old eds. with an especial reference to this matter,—these two lines constitute the *only* passage in the original eds. which has been omitted by modern edd. With this exception there is not a passage in Sh. which is not reprinted in every ed. except that of Bowdler's. And yet the writer in Lardner's Cyclopædia (Lives of Literary and Scientific Men) has ventured to make the following assertion: '*Whoever has looked into the original editions of his dramas* will be disgusted with the obscenity of his allusions. They absolutely teem with the grossest improprieties,—more gross by far than can be found in any contemporary dramatist.' The insinuation that the *original* editions contain improprieties that are not to be found in *modern editions* is difficult to characterize without using expressions that had better be avoided.

DEL. ('*Lexikon*'). These lines, which are perfectly in keeping with Mercutio's character, and are to be found in all the old eds., have hurt the delicacy of some of the English critics to such an extent, that the latter have omitted them from the text, which without them is unintelligible, in order thereby to give them the greater prominence in their notes.

[For further reference to the article in Lardner's Cyclopædia see Brown's '*Autobiographical Poems of Sh.*' p. 215.] ED.

38. **poperin**] MAL. *Poperingue* is a town in French Flanders two leagues distant from Ypres, from whence the *Poperin* pear was brought into England. What were the peculiar qualities of a *Poperin* pear I am unable to ascertain. The word was chosen, I believe, merely for the sake of a quibble which it is not necessary to explain. [*Dyce.*

STEEV. This pear is mentioned in the Wise Woman of Hogsdon, 1638: 'What needed I to have grafted in the stock of such a choke-pear, and such a goodly *poprin* as this to escape me?' Again, in A New Wonder, a Woman Never Vexed, 1632: 'I requested him to pull me A Katherine Pear, and, had I not look'd to him,

Romeo, good night.—I'll to my truckle-bed;
This field-bed is too cold for me to sleep;
Come, shall we go?
Ben. Go, then; for 'tis in vain
To seek him here that means not to be found. [*Exeunt.*

SCENE II. *Capulet's orchard.*

Enter ROMEO.

Rom. He jests at scars that never felt a wound.—
[*Juliet appears above, at a window.*

40. *sleep*] *sleep in* Ktly.
41, 42. *Go...found.*] Pope. Two lines, the first ending *here*, QqFf, Rowe.
42. [Exeunt.] Q_4FfQ_5. Exit. Q_2Q_3.
SCENE II.] Han. SCENE III. Rowe. SCENE IV. Capell. om. White.
Capulet's orchard.] Globe ed. A garden. Rowe. Capulet's garden. Theob.
Enter Romeo.] Rowe. om. QqFf, White.
1. [Juliet...] Rowe (after line 3). White (after line 2). Enter Juliet, above. Capell.

He'd have mistook, and given me a *popperin*.' In the Atheist's Tragedy, by Cyril Turner, 1611, there is much conceit about this pear. I am unable to explain it with certainty, nor, indeed, does it appear to deserve explanation. Thus much may safely be said; viz., that our pear might have been of French extraction, as *Poperin* was the name of a Parish in the marches of Calais. So, in Chaucer's Rime of Sire Thopas, ver. 13,650: 'In Flandres, al beyonde the see, At Popering in the place.' [*Hal.*

39. **truckle-bed**] NARES. A small bed made to run under a larger; *quasi* trocle-bed, from *trochlea*, a low wheel or castor. It was generally appropriated to a servant or attendant of some kind. This bed was the station of the lady's maid, and of the page, or fool, to a nobleman, and was drawn out at night to the feet of the principal bed, which was sometimes termed the standing-bed, as in Merry Wives, IV, v. [*Dyce.*

KNT. The furniture of a sleeping-chamber in Sh.'s time consisted of a standing-bed and a truckle-bed. (See *Merry Wives*, IV, v, 6.) The former was for the master, the latter for the servant. It may seem strange, therefore, that Mercutio should talk of sleeping in the bed of his page; but the next words,—'This *field-bed*,'—will solve the difficulty. The field-bed, in this case, was the ground; but the field-bed, properly so called, was the travelling-bed,—the *lit de champ*,—called in old English the 'trussyng-bedde.' The bed next beyond the luxury of the trussyng-bed was the truckle-bed; and therefore Sh. naturally takes that in preference to the standing-bed. [*Huds. Hal.*

ULR. Mercutio simply means to say that he himself prefers at night movement (*truckle*-beds were provided with rollers) to standing still, and at all events his bad 'truckle-bed' to the 'field-bed.'

1. Rom.] COLERIDGE ('*Lit. Rem.*,' vol. ii, p. 154, ed. 1836). Take notice, in this enchanting scene, of the contrast of Romeo's love with his former fancy, and

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun!—

weigh the skill shown in justifying him from his inconstancy by making us feel the difference of his passion. Yet this, too, is a love in, although not merely of, the imagination. [*Verp., Huds.*

STA. It has been disputed whether Romeo, overhearing Mercutio's banter, refers to that, or to his having believed himself, before he saw Juliet, so invincible in his love for Rosaline, that no other beauty could move him. We feel no doubt that the allusion is to Mercutio; indeed, the rhyme in *found* and *wound* seems purposely intended to carry on the connection of the speeches; and at this moment Rosaline is wholly forgotten.

WHITE. In the Qq and Ff, from the beginning of this Act to the entrance of the *Friar*, there is not the slightest implication of a supposed change of scene, but rather the contrary; and the arrangement in question [Rowe's] seems to have been the consequence of an assumption that *Benvolio's* remark (II, i, 5) is made on the outside of the wall; whereas the text rather implies that the whole of this Act, from the entrance of *Romeo* to his exit after his interview with *Juliet*, passes within *Capulet's* garden; for after the stage direction, '*Enter* Romeo *alone*' (which has a like particularity in all the old copies), *Romeo* says, 'Can I go forward while my heart is *here?*'—not in the street, or outside the wall, but *here*, in the dwelling-place of his love, which is before his eyes. After he speaks the next lines, the old copies (from the absence of scenery) could not direct him to 'climb the wall and leap down within it;' but, had he been supposed to do this, some intimation would have been given that he was to go out of eye-shot of *Mer.* and *Benv.*; as, for instance, in Love's Lab. L., where (IV, iii) *Birone* is supposed to mount a tree, we have the direction, '*He steps aside.*' But in the present case nothing of the kind appears, even in the notably particular indications of (Q_1). Again, *Benvolio's* remark that *Romeo* '*hath hid* himself among *these trees*' must surely be made within the enclosure where *Romeo* is, unless we suppose *Benv.* able to see farther into a stone wall than most folk can; while what he previously says about '*this* orchard wall' means merely the wall of this orchard (as in *Romeo's* after speech, line 66), and implies no particular nearness of the barrier. Finally, in QqFf we find that the last line of *Benvolio's* last speech and the first of *Romeo's* soliloquy make a rhyming couplet, and are printed together without any direction for the entrance of *Romeo*.

Therefore I have felt obliged to vary from the previous modern arrangement of this Act, and to make but one Scene of what has been made by other editors two. It has also been the custom hitherto to direct *Juliet* to appear before *Romeo's* exclamation at seeing the light. I have a purpose in making him see the light (as he naturally would) before he sees *Juliet*, which, to those who share my appreciation of the passage, will excuse what may seem to others a trifling, if not a needless, change.

CAMBR. As there is no indication in the Qq and Ff of Romeo's entrance here, it is not impossible that in the old arrangement of the scene the wall was represented as dividing the stage, so that the audience could see Romeo on one side and Mercutio on the other. It is clear from the first line of Romeo's speech that he overhears what Mercutio says; and though we have not altered the usual arrangement, we cannot but feel that there is an awkwardness in thus separating the two lines of a rhyming couplet.

3. **the sun**] DOUCE. This line in particular, and perhaps the whole scene, has

Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she.
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast it off.—
It is my lady; O, it is my love!
O, that she knew she were!—
She speaks, yet she says nothing; what of that?
Her eye discourses; I will answer it.—
I am too bold, 'tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do intreat her eyes

8. *vestal livery*] *vestal-livery* Ktly. conj.
sick] *pale* (Q_1) Sing. (ed. 2), White, Dyce (ed. 2), Ktly. *white* Coll. (ed. 2) (MS.), Ulr.
9. [Juliet steps out upon a balcony] White.
10, 11. As in Johns. One line, Qq Ff. om. (Q_1) Pope, &c.
11. *were*] *is* Seymour conj.
15. *in all*] *of all* Rowe, &c.
16. *do*] *to* Q_2.

been imitated by the author of the Latin Comedy of *Labyrinthus*. In Act III, iv, two lovers meet at night, and the Romeo of the piece says to his mistress, 'Quid mihi noctem commemoras, mea salus? Splendens nunc subito illuxit dies, ubi tu primum, mea lux, oculorum radiis hasce dispulisti tenebras.' This excellent play was acted before James I at Cambridge, and for bustle and contrivance has perhaps never been exceeded.

7. **maid**] JOHNSON. Be not a votary to the moon, Diana. [*Sing. Knt. Haz. Huds.*

8. **sick and green**] COLL. ['*Notes and Emend.*']. 'White and green' had been the royal livery in the reign of Henry VIII, but Elizabeth changed it to scarlet and black; and although motley was the ordinary dress of fools and jesters, it is capable of proof that, earlier than the time of Sh., the fools and jesters of the court (and perhaps some others) were still dressed in 'white and green;' thus it became proverbially the livery of fools. Will Summer (who lived until 1560, and was buried at Shoreditch on the 15th of June of that year) wore 'white and green,' and the circumstance is thus mentioned in 'Certain Edicts of Parliament,' at the end of the edition of Sir Thomas Overbury's 'Wife,' in 1614: 'Item, no fellow shall begin to argue with a woman, &c., unless he wear *white* for William and *green* for Summer'—that is, unless he be a fool like Will Summer. In Fox's 'Acts and Monuments,' iii, 114, a story is told of a person, who, noticing the colors in which St. John had been painted by the Papists in St. Paul's, said, 'I hope ye be but a *Summer's* bird, in that ye be dressed in *white* and *green*.' Skelton wore 'white and green' because he was the royal jester, though he also assumed the rank of laureat. In the time of Sh. it may have been discontinued as the dress even of court fools, but it may have been traditionally so considered. [*White, Dyce* (ed. 2).

SING. (*Sh. Vindicated*, p. 231, 1853). The substitution of *white* for 'sick' is quite unnecessary and inadmissible, for *sick* could never be a misprint for *white*. To be

To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.—
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,

20. *eyes*] (Q_1) Pope. *eye* QqFf, Cham. Rowe, Capell, Var. Knt. Del. Sta. 22. *were*] *was* Seymour conj.

sick is to be *pale* in Sh.'s language; thus, '*sicklied* o'er with the *pale* cast of thought,' &c. &c.

DEL. The copula here joins what is one substantive idea: green-sickness—*i. e.*, an ailment of languishing young girls.

SING. (ed. 2). *Sick* was caught from the line above.

WHITE. '*Sicke* and greene'—a strange combination of *colors* in a livery, though a color might be *described* as sick. But it has hitherto been adopted without question, I believe, and the variation of texts has remained unnoticed. The compositor appears to have been confused by a reminiscence of the epithets applied to the moon in the third line above, and perhaps also by a passing thought of green-sickness which they suggested, and so repeated the first instead of the second of those epithets. Collier (MS.) offers a violent though specious change, which is made entirely unnecessary by the reading of (Q_1), and which yet gives an independent support to that reading. So also does *Macbeth*, I, vii, 37.

DYCE. (ed. 2). Whichever epithet [pale or sick] we prefer, there will still be a slight awkwardness, as both words occur three lines above; but *pale* is doubtless the more proper epithet here.

9. **cast it off**] WHITE. We know, from what Romeo says in line 27, that Sh. imagined Juliet to be at an elevated window or balcony, although no old copy has a stage-direction to that effect. Our old stage, in spite of its lack of scenery, permitted this scene to be played with a very exact likeness to reality. *Juliet* could appear at the window, which opened on the balcony at the back of the stage, draw the curtain, and, after pausing a few moments, as a girl would naturally do under the circumstances (during which her lover might, though *feeling* sure, be unable to *see* surely, who it was), step out upon the balcony. And so it doubtless was represented, and should now be. For this gives a meaning to Romeo's exclamations, 'It *is* my lady; O, it *is* my love!' which seem somewhat superfluous, to say the least, if *Juliet* bolts right out when *Romeo's* attention is first attracted by the light from her window, according to modern custom on the stage and the supposition of modern texts. It is worthy of remark that these exclamations do not appear in (Q_1).

24. **glove upon that hand**] HALLIWELL. Steevens seems to think that this is imitated in Shirley's Love Tricks, 1631: 'O that I were a flea upon thy lip;' but this opinion is disputed by Gifford, i, 57, as altogether untenable. The world, he observes, has had more than enough of this folly. The line in Sh. is not susceptible of ridicule; whereas I have seen, and Steevens must have seen, scores of madrigals of this date scarcely less ridiculous than the complement of Gorgon.

That I might touch that cheek!
Jul. Ay me!
Rom. She speaks.—
O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals, that fall back to gaze on him,
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.
Jul. O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;

25. *Ay*] QqFf, Capell, Dyce; Sta. Cambr. *Ah* Rowe et cet.
27. *night*] *sight* Theob. Warb. Johns. Capell, Sing.
28. *of*] *from* Rowe, &c.
29. *white-upturned*] Theob. (ed. 2). *white upturned* QqFf, Haz. *white, upturned* Ktly. *wide, upturned* Heussi conj.
31. *lazy-pacing*] Pope. *lasie pacing* (Q_1). *lazie puffing* QqFf (*lazy* $F_2F_3F_4$). *lazy passing* Coll. (ed. 1.) conj. Ulr. Coll. (MS).
33. *Romeo?*] *Montague?* Anon. conj.*

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25. **touch**] COLL. (ed. 1). The (Q_1) has *kiss* for 'touch.' 'Touch' seems the more delicate; but in a former scene Romeo had kissed Juliet.

27. **night**] THEOBALD. The latter part of the simile seems to require, 'As glorious to this *sight*.'

SING. Theobald's emendation appears warranted by the context.

DEL. The comparison with what follows is carried out in 'being o'er my head,' not in 'to this night,' which would very inexactly correspond to 'unto the white upturned eyes,' &c.

KEIGHTLEY. Theobald's emendation is most tasteless.

31. **lazy-pacing**] COLL. (ed. 1). The origin of the corruption in QqFf possibly was that in the manuscript from which Q_2 was printed 'lazy-pacing' was written *lazy-paſſing*, and the compositor misread the two *ſſ* for a double *f*. [*White.*

WHITE. 'The lazie *puffing* cloudes' affords such picturesque propriety of description that it is only after much hesitation that I adopt the reading of (Q_1), suggestive as that is; for the lazy puffing clouds are the slow-moving *cumuli* that puff themselves out into swelling breasts of rose-tinted white, and so have seemed to many a dreamy eye 'the bosom of the air.' But the epithet 'lazy-pacing,' aside from its beauty, has a strong hold in the word 'bestrides,' which precedes it, and a powerful auxiliary in a passage of that splendid outpouring of the extravagance of an overheated imagination—Macbeth's soliloquy, as he meditates the murder, where the same fancy recurs, though fitly varied. (Macbeth I, vii, 21.) And so, although between two such readings an editor may be somewhat like *Captain Macheath* between the two ladies who were so tenderly solicitous as to his fate, the impaired authority of the folio in this play allows, I think, the more immediate context and the collateral support of another unsuspected passage to decide the doubt.

Or, if thou wilt not, be but sworn my love, 35
And I'll no longer be a Capulet.

Rom. [*Aside*] Shall I hear more, or shall I speak at this?

Jul. 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.

37. [Aside] Rowe. om. Capell, Coll. Ulr. Del. Huds. White, Hal.

39. *Thou...Montague*] QqFf, Rowe, Theob. Warb. Haz. Sta. White, Cambr. Knt. (ed. 2). om. (Q_1) Pope. *Thou'rt not thy self so, though a Mountague* Han. Capell. *Thou art thyself, then not a Montague* Johns. conj. *Thou art thyself, although a Montague* (Ulr. adopts), or *Thou art thyself, though yet a Montague* Ritson conj. *Thou art thyself, thought not a Montague* Jackson conj. *Thou art thyself, thou; not a Montague* Anon. conj.* *Thou art thyself though, not a Montague* Mal. Var. et cet.

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39. **thyself, though**] MAL. Thou art, *however*, says Juliet, a being *sui generis*, amiable and perfect, not tainted by the enmity which your family bears to mine. According to the common punctuation, the adversative particle is used without any propriety, or rather makes the passage nonsense. *Though* is again used by Sh. in Mid-Sum. N. D., III, ii, 343, in the same sense. Again in Tam. the Shrew, III, ii, 26. Again in Henry VIII: II, ii, 84. Other writers frequently use *though* for *however*. Juliet is simply endeavoring to account for Romeo's being amiable and excellent, though he *is* a Montague. And to prove this she asserts that he merely bears the name, but has none of the qualities of that House. [*Sta. Dyce* (ed. 2).

KNT. Juliet places his personal qualities in opposition to what she thought evil of his family. [Mr. Knight has this same note in both his first and last editions, although he has a different punctuation in each.] ED.

STA. [After quoting the last two sentences of Malone's note, as above, adds]: Nothing can be more foreign to her meaning. Her imagination is powerfully excited by the intelligence she has just received: 'His name is Romeo, and a *Montague!*' In that name she sees an insurmountable impediment to her new-formed wishes, and in the fancied apostrophe to her lover, she eloquently implores him to abandon it:

> 'Deny thy father, and *refuse thy name.*
> * * * * *
> 'Tis but thy *name* that is my enemy;—
> Thou art *thyself*, though not a *Montague.*'

That is, as she afterwards expresses it, you would still retain all the perfections which adorn you, were you not *called Montague:* 'What's *Montague?* it is nor hand nor foot,' &c. '—— O, be some other *name.*' One is puzzled to conceive a difficulty in appreciating the meaning, especially as the thought is repeated immediately after:

> 'What's in a *name?* that which we call a rose,
> By *any other word* would smell as sweet.'

The same idea occurs in Sir Thomas Overbury's poem of 'A Wife:' 'Things were first made, then words; she were the same *With* or *without* that *title* or that *name.*'

[Curiously enough, by what is evidently a misprint, in Mr. Staunton's Lib. Ed. the text follows Malone's punctuation.] ED.

WHITE. That is, as a rose is a rose,—has all its characteristic sweetness and beauty,—though it be not called a rose. Malone, with malice aforethought, and at

What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!—
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title.—Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself.

Rom. I take thee at thy word:

40. *nor hand*] *not hand* F_4, Rowe, Pope, Han.

41, 42. *nor any...name!*] Mal. *O be some other name Belonging to a man.* QqFf, Rowe.

42. *Belonging....name*] om. Pope, &c. Capell.

42. *Belonging to a*] *Belonging* Taylor conj. MS.*

44. *name*] (Q_1) Pope. *word* QqFf, Rowe, Ulr. Sta.

47. *title. Romeo,*] *title: Romeo* Q_5. *title; Romeo,* F_4, Rowe. *title, Romeo* $Q_2Q_3Q_4$. *title Romeo,* $F_1F_2F_3$.
doff] *quit* Pope, &c.

48. *thy name*] QqFf. *that name* (Q_1). Rowe, Pope (ed. 1), Han. Capell, Var. Huds. Dyce, Sta.

49. [raising his Voice, and showing himself. Capell. Starting forward. Coll. (ed. 2), (MS).

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the instigation of Dr. Johnson, took the very life of the whole speech by his punctuation, and hitherto every editor since his day has made himself an accessory after the fact.

DYCE. More recently the old punctuation of this line has been brought back, first by Staunton and next by Grant White, who have both defended it in notes which, I must confess, are to me hardly intelligible. 'In this line, and the three following lines, we may, I think, discern traces of an abortive attempt (perhaps by Sh. himself) to remove the impropriety of representing a Christian, and not a family, name as the name to be got rid of. These lines, at any rate, interrupt the natural connection of the passage, and so far from slurring over the impropriety in question, they only render it more obtrusive. Sh. could scarcely have written '*be* some other name:' but conjecture would be thrown away on these four lines.'—W. N. LETTSOM.

41, 42. **nor any . . . name!**] MAL. The transposition now made needs no note to support it; the context in this and many other places supersedes all arguments. [*Knt. Coll. Sing.* (ed. 2).

42. **Belonging**] STEEV. For the sake of metre I am willing to suppose Sh. wrote, ''*Longing*,' &c. [*Dyce* (ed. 2).

S. WALKER. *Qu.* ''*Longing t*' a man.' Steevens also suggests [as above]. In the folio a little below we have *behaviour* for '*haviour*. This part, however, is particularly incorrect in that edition. The substitution of the full or longer form of a word for the abridged or shorter one is, I think, a not unfrequent error in the folio.

44. **name**] ULR. I cannot see why Sh., in order not to run 'name' into the ground [*todtzuhetzen*], should not, by way of variety, have written *word*, which could here very well supply the place of *name*.

Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.
Jul. What man art thou, that, thus bescreen'd in night,
So stumblest on my counsel?
Rom. By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.
Jul. My ears have yet not drunk a hundred words
Of that tongue's utterance, yet I know the sound.—
Art thou not Romeo, and a Montague?
Rom. Neither, fair maid, if either thee dislike.

53, 54. *By...am:*] One line, Qq.
58. *yet not*] *not yet* (Q_1) Capell, Var. Huds. Dyce, Sta. Clarke, Ktly.
59. *that...utterance*] (Q_1) Mal. *thy ...uttering* QqFf, Knt. Ulr. Del. Cambr. *that...uttering* Pope, &c. Capell, White.
61. *maid...dislike*] QqFf. *saint...displease* (Q_1) Pope, Coll. Huds. Hal. *saint....dislike* Theob. &c. Capell, Var. (Corn.) Sing. Dyce, Clarke, Ktly. *maid ...mislike* Anon. conj.* *maid...displease* White.

49. **word**] COLL. (ed. 2). This stage-direction of the (MS.) probably denotes the natural and eager manner of the actor in the part of Romeo.

55. **saint**] DEL. This recalls their first meeting when, as a pilgrim, Romeo had thus greeted Juliet.

53, 57. **By a name .... word**] HARTLEY COLERIDGE ('*Essays*,' &c., vol. ii, p. 196, ed. 1851):

> 'If 't be my name that doth thee so offend,
> No more myself shall be my own name's friend;—
> Say 'tis accursed and fatal, and dispraise it,
> If written, blot it; if engraven, rase it.'—
> *Drayton: England's Heroical Epistles, Henry to Rosamond.*

The number of passages in Drayton's 'Heroical Epistles' almost identical with lines of Sh. prove that the one must have been indebted to the other. I would accuse neither of plagiarism. Property was hardly acknowledged in Parnassus at that time. There might be no deception meant; marginal acknowledgments were not then appended to plays or poems. It was taken for granted that every writer availed himself of whatever was to his purpose. These resemblances, however, are for the most part in those early plays of Sh. which might have been written before 1593, the date, according to Dr. Anderson, of Drayton's 'Heroical Epistles,' the style of which throughout, both in the fashion of the language and constitution of the thought, is more Sh'n than any I am acquainted with. What a pity that none of Drayton's plays are extant! What they might be in point of plot is hard to say, but in the λέξις and διάνοια I doubt not they were truly dramatic. The Merry Devil of Edmonton does not read like him. It has none of the impassioned sententiousness of his epistles, which are a kind of monodrame.

59. **uttering**] MAL. We meet with almost the same words as those here attrib-

Jul. How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.
Rom. With love's light wings did I o'er-perch these walls,
For stony limits cannot hold love out:
And what love can do, that dares love attempt;
Therefore thy kinsmen are no let to me.
Jul. If they do see thee, they will murder thee.
Rom. Alack, there lies more peril in thine eye
Than twenty of their swords: look thou but sweet,

62. Two lines in Ff.
66. Two lines in Ff.
69. *let*] (Q_1) Capell. *stop* QqFf, Rowe, &c. Knt. Corn. Verp. Ulr. Del. Sta. White.
72. *Than twenty*] *Than 'twenty* Allen conj. MS.

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uted to Romeo in King Edward III, 1596: 'His ear to drink her sweet tongue's utterance.' [*Sing.*

61. **maid**] ULR. The simple '*maid*' is to me more poetic than the constant repetition of the same flattery.

WHITE. 'Faire *saint*' was well changed to 'fair maid,' both on account of the occurrence of 'dear saint' a few lines above, and in regard to the fitness of the adjective 'fair.'

61. **thee dislike**] MAL. This was the phraseology of Sh.'s time. So it *likes* me well for, it *pleases* me well. [*Sing.*

M. MASON. *Dislike* here means *displease*. [*Sing.*

ULR. Sh. might have preferred 'dislike' to *displease*, because with the latter nearly all the vowel sounds of the line are in *e*.

62. This line is given as an example by S. WALKER ('*Vers.*' p. 111), under his rule XI.: 'In THEREFORE and WHEREFORE the accent is shifted at pleasure from one syllable to the other. I ought rather to say the *stronger* accent, for the pronunciation is always *thÉrefóre* or *thérefóre*, never *thÉrefore*. I have said that the accent is varied at pleasure; perhaps, however, *thÉrefóre* is the more common pronunciation.' (The accented capital letter is here used to denote the stronger accent.—W. N. LETTSOM.)

66. **walls**] MAL. So in The Hystory of Romeus and Juliet:

> 'Approching nere the place from whence his hart had life,
> So light he wox he *lept the wall*, and there he spyde his wife,
> Who in the *windowe* watcht the cumming of her lorde.'

68. **love attempt**] ULR. In the preceding three lines I have deviated from the English eds., and printed the word *Love*, the first three times that it occurs, with a capital letter, because it appears to me indubitable that Romeo signifies in those three places the God of Love, and in the fourth place contrasts with it his own love. Only thus considered does the third line yield any clear sense.

69. **let**] MAL. That is, no stop or hinderance. [*Sing. Haz. Huds.*

And I am proof against their enmity.
Jul. I would not for the world they saw thee here.
Rom. I have night's cloak to hide me from their eyes;
And, but thou love me, let them find me here;
My life were better ended by their hate,
Than death prorogued, wanting of thy love.
Jul. By whose direction found'st thou out this place?
Rom. By love, that first did prompt me to inquire;
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore wash'd with the farthest sea,
I would adventure for such merchandise.
Jul. Thou know'st the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night.
Fain would I dwell on form, fain, fain deny
What I have spoke; but farewell compliment!
Dost thou love me? I know thou wilt say 'Ay,'
And I will take thy word; yet, if thou swear'st,

75. *eyes*] *sight* (Q_1) Capell, Var. (Corn.), Sing. Dyce, Clarke, Ktly.
76. *And*] *An* Anon. conj.*
80. *love*] *Love's* Ktly.
that] *who* (Q_1) Capell, Var. Sing. Huds. Dyce, Clarke, Ktly.
83. *vast shore wash'd*] *vast shore washt* Q_4Q_5. *vast shore washeth* Q_2. *vast shore washet* Q_3. *vast-shore-washet* F_1. *vast-shore: washd* F_2. *vast-shore: wash'd* F_3. *vast-shore, wash'd* F_4. *vast*] *last* Coll. (ed. 2), conj.
farthest] *furthest* (Q_1) Steev. (1793), Var. (Corn.), Dyce.
84. *would*] (Q_2) Pope. *should* Qq Ff, Rowe.
89. *compliment*] *complement* QqF_1. *complements* (Q_1)$F_2F_3F_4$, Rowe.
90. *love me? I*] Qq. *Love? I* F_1. *Love? O I* F_2F_3. *Love? O, I* F_4, Rowe.

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72. **swords**] STEEV. Beaumont and Fletcher have copied this thought in The Maid of the Mill: 'She bears an eye more dreadful than your weapon.' [*Sing.*

76. **And but**] MAL. And so thou do but love me, I care not what may befall me. [*Knt.*

SING. *But* is here used in its exceptive sense, *without* or *unless*. [*Huds. Sta.*

78. **prorogued**] MAL. That is, delayed, deferred to a more distant period. So in IV, i, 48. [*Sing. Huds.*

SING. (ed. 1). That is, 'I have night to screen me;—*yet unless* thou love me, let them find me here. It were better that they ended my life at once, than to have death delayed, and to want thy love.' [*Huds.*

83. **vast**] S. WALKER ('*Crit.*,' vol. ii, p. 39). Lat., *vastus, empty, waste.*

89. **compliment**] M. MASON. That is, farewell attention to forms. [*Sing. Knt. Huds.*

STA. Away with formality and punctilio!

43837

Thou mayst prove false; at lovers' perjuries,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully;
Or if thou think'st I am too quickly won,
I'll frown, and be perverse, and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond;
And therefore thou mayst think my 'haviour light.
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true love's passion; therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

93. *laughs*] *laught* F_1.
95. *thou*] *you* Theob. Warb. Johns. *think'st*] Q_5. *thinkest* The rest. *think* (Q_1) Pope, &c.
99. *'haviour*] Rowe. *haviour* (Q_1) $F_2F_3F_4$, Mal. Har. Sing. Knt. Coll. Huds. Dyce, Hal. *behaviour* QqF_1 (*behavior* Q_2.
101. *more cunning*] (Q_1) Pope. *coying* $Q_2Q_3F_1$. *more coying* Q_4Q_5, Johns. Ulr. *more coyning* $F_2F_3F_4$. *more coining* Rowe.
104. *true love's*] *true loves* (Q_1)FfQ_5. *truloue* Q_2. *trueloue* Q_3. *true loue* Q_4.

93. **Jove laughs**] DOUCE. This Sh. found in Ovid's *Art of Love*,—perhaps in Marlowe's translation, book i: 'For Jove himself sits in the azure skies, *And laughs below at lovers' perjuries.*' [*Huds.*] With the following beautiful antithesis to the above lines every reader of taste will be gratified. It is given *memoriter* from some old play, the name of which is forgotten:

> '*When lovers swear true faith*, the list'ning angels
> Stand on the golden battlements of heaven,
> And waft their vows to the eternal throne.' [*Sing. Hal.*

DYCE ('*Few Notes*,' p. 110, ed. 1853). Malone (who would not allow that Sh. could read Ovid) observes that he might 'have caught this' from Greene's *Metamorphosis*. Yes; and he might have found it in Italian:

> 'Quel che si fa per ben Dio non aggrava,
> Anzi ride el spergiuro de gli amanti.'
> Bojardo,—*Orlando Innam.*, lib. I, c. xxii, st. 42.

101. **strange**] STEEV. That is, to put on affected coldness, to appear shy. [*Sing. Haz.*] In Greene's Mamillia, 1593: 'Is it the fashion in Padua to be so *strange* with your friends?' [*Sta. Hal.*

ULR. To act or to be 'strange' requires no special craft or cunning. To coy—that is, to be prim, demure, and therefore, coying primness, affected modesty, ending in a demure, reserved demeanor, appears to me to be much more suitable.

STA. To be *coy, reserved.* Thus in III, ii, 15, of the present Play.

106. **Which**] DEL. This does not refer to 'light love,' but only to 'love' alone

Rom. Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops,—
Jul. O, swear not by the moon, th' inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
Rom. What shall I swear by?
Jul. Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.
Rom. If my heart's dear love—
Jul. Well, do not swear. Although I joy in thee,

107. *blessed*] Qq. om. Ff, Rowe. *swear*] (Q_1) Mal. *vow* QqFf, Pope, &c. Capell, Del. Sta.
108. *tops,*—] Capell. *tops*— Rowe. *Tops.* QqFf.
109. *th' inconstant*] *the inconstant* Capell from (Q_1), Var. Knt. Sing. Dyce (ed. 1), Sta. Ktly. *inconstant*] *unconstant* F_3F_4.
113. *gracious*] *glorious* (Q_1) White.
115. *heart's dear*] *true heart's* (Q_1) Pope, &c.

107. **swear**] ULR. *Swear*, although quite synonymous with *vow*, is required by the reply of Juliet.

DEL. The ascent from *vow* to *swear* in Juliet's reply seems to have been intended by the poet.

S. WALKER. ('*Crit.*,' vol. i, p. 215). The folio omits *blessed*, and has *vow* for *swear*. Can this have originated in the Profanation Act?

108. **tips with silver**] HOLT WHITE. This image struck Pope: 'The *moonbeam* trembling falls, And *tips with silver all* the walls.'—*Imit. of Horace.* Again, in the celebrated simile on the *moon* at the conclusion of the eighth book of the Iliad: 'And *tips with silver* every mountain's head.' [*Sing. Verp.*

VERP. Tom Moore has put it to a profane use in the way of parody, when, alluding to the rouge with which his dandy sovereign used to disguise the ravages of age, he makes it, '—— tip his whiskers' top with red.'

109. **the moon**] HUNTER. This was a commonplace comparison when Sh. made it, and has been made more commonplace by his successful use of it. Thus Wilson, in his *Rhetorique*, chapter on Amplification, 'as in speaking of constancy, to shew the sun who ever keepeth one course; in speaking of inconstancy, to shew the moon which keepeth no certain course.' I have already remarked upon the resemblance of the moonlit garden of Verona to the moonlit garden of Belmont; both scenes among the most delicious creations of fancy. At Belmont the silver light of the moon fell upon a pair not unhappily united; here it falls on an impassioned youth in the hour of his proudest exultation, soon to be followed by deepest anxieties, misery and death. Such is life!

113. **gracious self**] WHITE. 'Thy gracious self' of QqFf is less suitable to *Juliet's* mood, and to the remainder of her speech, in my judgment, and in that of a most intelligent and sympathetic reader of her own sex, to whom I referred the question.

I have no joy of this contract to-night;
It is too rash, too unadvised, too sudden,
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart as that within my breast!
Rom. O, wilt thou leave me so unsatisfied?
Jul. What satisfaction canst thou have to-night?
Rom. The exchange of thy love's faithful vow for mine.
Jul. I gave thee mine before thou didst request it;
And yet I would it were to give again.
Rom. Wouldst thou withdraw it? for what purpose, love?
Jul. But to be frank, and give it thee again.
And yet I wish but for the thing I have;
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite. [*Nurse calls within.*
I hear some noise within; dear love, adieu!—
Anon, good nurse!—Sweet Montague, be true.
Stay but a little, I will come again. [*Exit.*

118. *sudden*] *sodden* F_2.
120. *say 'It lightens'*] Globe, Dyce (ed. 2), Cambr. *say, it lightens* $Q_2Q_3Q_4$ Ff, Rowe, &c. Del. Clarke. *say it lightens* Q_5, Coll. Ulr. Huds. Hal. *say* It lightens Han. Ktly. *say—It lightens* Capell, Var. Knt. Sing. *say*—it lightens Sta. *say It lightens* White.
127. *for mine*] *of mine* $F_2F_3F_4$, Rowe.
130. Two lines, Ff, Rowe.
135. [Nurse calls within.] Rowe. Cals within. Ff. om. Qq. After 136 Ff, Rowe, &c. Capell, Dyce (ed. 2), Cambr.
138. [Exit.] Rowe. om. QqFf. Exit above. Dyce.

116. COLERIDGE ('*Lit. Rem.*' vol. ii, p. 154). With love, pure love, there is always an anxiety for the safety of the object, a disinterestedness by which it is distinguished from the counterfeits of its name. Compare this scene with The Tempest, III, i. I do not know a more wonderful instance of Sh.'s mastery in playing a distinctly rememberable variation on the same remembered air than in the transporting love-confessions of Romeo and Juliet and Ferdinand and Miranda. There seems more passion in the one, and more dignity in the other; yet you feel that the sweet girlish lingering and busy movement of Juliet, and the calmer and more maidenly fondness of Miranda, might easily pass into each other. [*Knt. Verp. Huds.*

124. **as that**] DEL. scil. *as to that heart within my breast.*

131. **frank**] DEL. That is, bounteous [*freigebig*]. To this meaning of the word the following *bounty* also refers.

Rom. O blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

Re-enter JULIET, *above.*

Jul. Three words, dear Romeo, and good night, indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite,
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.
Nurse. [*Within*] Madam!
Jul. I come, anon.—But if thou mean'st not well,
I do beseech thee—
Nurse. [*Within*] Madam!
Jul. By and by, I come:—
To cease thy suit, and leave me to my grief:

139. *afeard*] *afraid* Rowe, &c.
141. *flattering-sweet*] Theob. *flattering sweet* QqFf, Knt. (ed. 1).
Re-enter Juliet, above.] Rowe. Enter. $F_2F_3F_4$. om. QqF_1.
142. Two lines, Ff.
146. *rite*] *right* $Q_2Q_3F_1F_2$. *rights* Q_4. *rites* Q_5.
148. *thee my lord*] *thee my Love* Q_4Q_5. *thee, my love*, Pope, Theob. Warb.
149, 151. Nurse [Within.] Capell. Within: Ff. om. Qq. *Madam* being put in the margin, QqFf.
150. *mean'st*] Pope. *meanst* Q_5. *meanest* The rest.
152. *suit*] Q_5, Coll. (MS.) *sute* Q_4. *strife* Q_2Q_3Ff, Rowe, Knt. Coll. (ed. 1), Ulr. Del. Hal.

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143. **honourable**] MAL. Thus in Romeus and Juliet:

> 'But if your thought be chaste, and have on vertue ground,
> If wedlocke be the ende and marke which your desire hath found,
> Obedience set aside, unto my parents dewe,
> The quarell eke that long agoe betwene our housholdes grewe,
> *Both me and myne I will all whole to you betake,*
> *And following you where so you goe,* my fathers house forsake;
> But if by wanton love and by unlawfull *sute*
> You thinke in ripest yeres to plucke my maydenhods dainty frute,
> You are begylde; and now your Juliet you beseekes
> To *cease your sute*, and suffer her to live emong her likes.' [*Sing. Del. Huds. Sta.*

152. **thy suit**] DEL. Malone changed 'strife' of QqFf into *suit*, probably because that word was used in the corresponding passage in Brooke. [*Cambr.*, substantially.

CAMBR. Malone erroneously attributes the reading '*suit*' to (Q_1).

To-morrow will I send.

Rom. So thrive my soul,—

Jul. A thousand times good night! [*Exit.*

Rom. A thousand times the worse, to want thy light.

Love goes toward love, as schoolboys from their books,
But love from love, toward school with heavy looks.

[*Retiring slowly.*

Re-enter JULIET, *above.*

Jul. Hist! Romeo, hist!—O, for a falconer's voice,
To lure this tassel-gentle back again!

153. *soul,—*] Theob. *soule.* QqFf.
154. [Exit.] Ff. om. Qq.
155. *light*] *sight* Q_4Q_5.
157. *toward*] *towards* Ff, Rowe, &c.
[Retiring slowly.] Mal. retires slowly. Capell, after line 156.
Re-enter...] Mal. Enter Juliet againe. QqFf.
158. *falconer's*] *falkners* QqFf. *falc'ner's* White.
159. *tassel-gentle*] Han. *Tassel gentle* QqFf, Pope, Theob. Warb. Camp. *Tassel gently* Rowe. *tercel-gentle* Coll. Ulr. Huds. White. *gentle tassel* Haz.

153. **To-morrow**] CLARKE. Exquisitely has Sh. made Juliet pause not a moment on the impossible alternative that Romeo 'means' otherwise than 'well.' The breathless hurry with breathing earnestness in all that Juliet utters during this scene is marvellously true to the pulsing rapture of a young girl's heart on first learning that she loves and is beloved.

159. **tassel-gentle**] STEEV. The *tassel* or *tiercel* (for so it should be spelt) is the male of the *gosshawk;* so called because it is a *tierce* or *third* less than the female. This is equally true of all birds of prey. This species of hawk had the epithet *gentle* annexed to it, from the ease with which it was tamed, and its attachment to man. [*Sing. Coll. Verp. Huds. Sta. Cham.*] In the Booke of Falconrye, by George Turbervile, Gent., 1575, I find a whole chapter on the *falcon-gentle*, &c. So in The Guardian, by Massinger: '—— then for an evening flight, A *tiercel-gentle.*' Taylor, the Water poet, uses the same expression: '—— by casting out the lure, makes the *tassell gentle* come to her fist.' [*Cham.*] Again in Spenser's Fairy Queen, b. iii, c. iv: 'Having far off espyde a *tassel-gent.*' In Decker's Match me in London, 1631: 'Your *tassel-gentle,* she's lur'd off and gone.' [*Hal.*

MAL. It appears that certain hawks were considered as appropriated to certain ranks. The *tercel-gentle* was appropriated to the prince, and thence was chosen by Juliet as an appellation of her beloved Romeo. In an ancient treatise entitled 'Hawking, Hunting, and Fishing, with the True Measures of Blowing,' is the following: 'For a Prince, There is a falcon gentle, and a *tercel* gentle; and these are for a prince.' [Substantially, *Sing. Verp. Huds. Sta. Hal.*

NARES. This species of hawk was no less commonly termed a *falcon-gentle*—so called, says the Gentleman's Recreation, 'for her familiar, courteous disposition.'

SING. Tardif, in his book of Falconry, says that the tiercel has its name from being one of three birds usually found in the aerie of a falcon, two of which are females, and the *third* a male, hence called *tiercelet* or the *third.* [*Huds. Sta. Clarke.*

KNT. The falconer's voice was the voice which the hawk was constrained by

Bondage is hoarse, and may not speak aloud;
Else would I tear the cave where Echo lies,
And make her airy tongue more hoarse than mine,
With repetition of my Romeo's name.
Rom. It is my soul that calls upon my name;
How silver-sweet sound lovers' tongues by night,

160. *not*] om. Q_4.
162. *tongue*] *voice* (Q_1) Coll. Sing. (ed. 2), Huds. Hal. Ktly.
162, 163. *than mine, With*] Q_5. *then myne With* Q_4. *then Wyth* Q_2Q_3 F_1. *then with The* F_2F_3, Rowe. *than with The* F_4.
163. *Romeo's name*] (Q_1) Steev. *Romeo* QqFf, Rowe, &c. Capell, Knt.
163, 164. Between these lines Cambr. insert *Romeo!* from (Q_1).
164. *my soul*] *my love* Q_4Q_5, Pope, &c.
[returns to the Window. Capell.

habit to obey. Gervase Markham, in his 'Country Contentments,' has picturesquely described the process of training hawks to this obedience, 'by watching and keeping them from sleep, by a continual carrying of them upon your fist, and by a most familiar stroking and playing with them, with the wing of a dead fowl, or such like, and by often gazing and looking them in the face with a loving and gentle countenance.' A hawk so 'manned' was brought to the lure 'by easy degrees, and at last was taught to know the voice and lure so perfectly that, either upon the sound of the one or the sight of the other, she will presently come in, and be most obedient.' The sport with a tassel-gentle is spiritedly described by Massinger:

'—— Then for an evening flight
A tiercel-gentle, which I call, my masters,
As he were sent a messenger to the moon,
In such a place flies, as he seems to say,
See me or see me not! the partridge sprung,
He makes his stoop; but wanting breath, is forced
To cancelier; then, with such speed as if
He carried lightning in his wings, he strikes
The trembling bird, who even in death appears
Proud to be made his quarry.'

WHITE. 'There is a fawkon gentyll and a tercell gentyll. And these be for a prynce.'—*Juliana Berners.*

DYCE. Properly *tiercel-gentle*, the male of the goshawk. (Tiercelet. *The Tassell or male of any kind of Hawke, so tearmed, because he is, commonly, a third part less than the female.*'—Cotgrave's *Fr. and Engl. Dict.* '*Tiercell, Tercell*, or *Tassell* is the general name for the Male of all large Hawks.'—R. Holmes's *Academy of Armory and Blazon*, B. ii, c. xi, p. 240.

161. **tear the cave**] STEEV. This strong expression is more suitably employed by Milton: 'A shout that *tore* hell's *concave*.' [*Sing.*

162. **airy tongue**] DYCE. The word *voice* is objectionable here, because it occurs just above; and though the expression, 'her *airy tongue* more *hoarse*,' &c., is, strictly speaking, incorrect, it surely may be allowed in poetry. To '*airy tongue*,' at least, Milton saw no objection, for he recollected this passage when he wrote: 'And *airy tongues* that syllable men's names,' &c.—*Comus*, v. 208.

165. **silver-sweet**] DOUCE. In Pericles V, i, 111, we have *silver-voiced*. Perhaps these epithets have been formed from the common notion that silver mixed

Like softest music to attending ears!
Jul. Romeo!
Rom. My dear?
Jul. At what o'clock to-morrow
Shall I send to thee?
Rom. At the hour of nine.
Jul. I will not fail; 'tis twenty years till then.
I have forgot why I did call thee back.
Rom. Let me stand here till thou remember it.
Jul. I shall forget, to have thee still stand there,
Remembering how I love thy company.
Rom. And I'll still stay, to have thee still forget,
Forgetting any other home but this.
Jul. 'Tis almost morning; I would have thee gone,
And yet no further than a wanton's bird,

167. *My dear?*] *My Deere.* Q_4Q_5. *Madame.* (Q_1) Mal. Hal. *My Neece.* $Q_2Q_3F_1$. *My sweete.* F_2. *My sweet.* F_3F_4, Rowe, &c. Capell, Har. Sing. Camp. Corn. Haz. Coll. (ed. 2). *My novice?* Jackson conj. *My*— Nurse. [Within.] *Madam.* Knt. Del.
At what] (Q_1) Pope. *What* QqFf, Knt. Del. Sta.
o'] Theob. *a* QqFf.
168. *At*] (Q_1) Capell. *By* QqFf, Knt. Coll. Ulr. Del. Sta. White, Hal.
169. *years*] *year* Q_2.
172. *I shall...stand*] *I shall forget still, to have thee stand* Capell. *I'll still...stand* Rann.
forget, to] *forget to* Q_2Q_5, Coll. Ulr. Del. White, Hal.
175. *home*] *name* $F_2F_3F_4$, Rowe.
177. *further*] Ff. *farther* Qq, Capell, Corn. Coll. Ulr. Sta. White, Hal. Cambr.

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with bells softens and improves their tone. We say likewise that a person is *silver-tongued.*

167. **my dear**] MAL. I have already shown that all the alterations in F_2 were made at random, and I have therefore preserved the original word, though less tender than that which was arbitrarily substituted in its place. [*Hal.*

KNT. We believe that the word *Neece* is altogether a mistake,—that the word *Nurse* was written, as denoting a third interruption by her—and that *Madam*, the use of which was the form of interruption, was omitted accidentally, or was supposed to be implied by the word *Nurse.* As we have printed the passage the metre is correct; and it is to be observed that in Q_2 and the subsequent copies, *at* before 'what o'clock,' which was in (Q_1), is omitted, showing that a word of two syllables was wanted after *my* when *at* was rejected.

ULR. But leaving out of view that this [Knight's emendation] is a very arbitrary conglomerate of the various readings, I think it unlikely that the true reading has been thereby attained, because in my opinion there is something laughable in making the Nurse interrupt Romeo's reply just as he had ejaculated the little word '*My.*'

DYCE. '*Neece*' being evidently a blunder for '*deere,*' and by progressive corruption,—'Deere,' '*Neere,*' '*Neece.*'

Who lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.
Rom. I would I were thy bird.
Jul. Sweet, so would I;
Yet I should kill thee with much cherishing.
Good night, good night! parting is such sweet sorrow

178. *Who...her*] (Q_1) Capell. *That ...his* QqFf, Rowe. *That...her* Pope, &c. Sta.
180. *silk thread plucks it back again*] Pope. *silken thred plucks it backe againe* QqF$_1$ (*threed*, Q_2). *silken thred plucks it againe* F$_2$F$_3$F$_4$, Rowe.
181. *loving-jealous*] Theob. *loving jealous* QqFf.

184. **Good night, &c.**] CAMBR. This passage was printed substantially right in (Q_1). The Q_2 inserted after the first line of Romeo's speech the first four of the Friar's, repeating them in their proper place. In Juliet's speech, the same edition, by printing one line as two and mistaking the stage-directions, gave rise to a further corruption in Q_3. In Q_2 the passage stands:

'Good night, good night.
Parting is such sweete sorrow,
That I shall say good night, till it be morrow.
Iu. Sleep dwel vpon thine eyes, peace in thy breast.
Ro. Would I were sleepe and peace so sweet to rest
The grey eyde morne smiles on the frowning night,
Checkring the Easterne Clouds with streaks of light,
And darknesse fleckted like a drunkard reeles,
From forth daies pathway, made by *Tytans* wheeles.
Hence will I to my ghostly Friers close cell,
His helpe to craue, and my deare hap to tell. *Exit.*

Enter Frier alone with a basket.

Fri. The grey-eyed morne smiles on the frowning night,
Checking the Easterne clowdes with streaks of light:
And fleckeld darknesse like a drunkard reeles,
From forth daies path, and *Titans* burning wheeles:
Now ere,' &c.

In Q_3 we read:

'Good night, good night.
Ro. Parting is such sweete sorrow,
That I shall say goodnight, till it be morrow.
Iu. Sleepe dwell upon thine eyes, peace in thy breast.
Rom. Would I were sleepe and peace so sweete to rest
The gray-eyde ['gray eyde' *Halliwell's Facsimile.* ED.] morne,' &c.

For the rest Q_3 follows Q_2 without any material variation, except that it reads 'fleckeld' for 'fleckted,' in the eighth line. The Q_4 has ejected the intruding lines and distributed the dialogue right. One error alone remains, viz., that 'Good night, good night . . . . sorrow' is divided still into two lines. The Q_5 follows Q_4. F_1 follows Q_3, as usual, without any variation of importance. F_2, followed by F_3 and F_4, inserts, '*Exit*' after the word 'breast,' adopts the reading of F_1 down to the end of

That I shall say good night till it be morrow. [*Exit.*

Rom. Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly father's cell,
His help to crave and my dear hap to tell. [*Exit.*

SCENE III. *Friar Laurence's cell.*

Enter FRIAR LAURENCE, *with a basket.*

Fri. L. The grey-eyed morn smiles on the frowning night,
Chequering the eastern clouds with streaks of light;
And flecked darkness like a drunkard reels

185. [Exit.] Pope. $F_2F_3F_4$ after line 186. ôm. QqF_1.

188. *father's cell*] (Q_1) Capell. *Friers close cell* $QqF_2F_3F_4$. *Fries close cell* F_1. *Friar's close cell* Rowe, &c. Knt. Corn. Del.

189. *dear*] *good* (Q_1) Coll. Ulr. White, Hal.

SCENE III.] Han. SCENE IV. Rowe, Pope. SCENE V. Capell.

Friar Laurence's cell.] Mal. A Monastery. Rowe. Fields near a Convent. Capell.

Enter....] Rowe. Enter Frier alone with a basket. QqFf.

1–4. As part of Rom.'s speech in last scene, Ff, Rowe. (See note of Cambr.)

2. *Chequering*] *Checking* Q_2. *Cheering* Eng. Par.

3. *flecked darkness*] Steev. from (Q_1). *fleckeld darknesse* Qq. *fleckled darknesse* F_1. *Darknesse fleckel'd* $F_2F_3F_4$. *darkness flecker'd* Pope, &c. *flecker'd darkness* Capell.

Romeo's speech, and makes the Friar's begin at line 5, thus: '*Fri.* Now ere the Sun advance his burning eye,' &c. Pope restored the true arrangement. In the fourth line of the Friar's speech he introduced 'pathway made by Titan's wheels' from the passage as first given in $Q_2Q_3F_1$.

188. **ghostly father's**] ULR. As a '*friar*' is a monk or brother of some order, and as the word implies his spiritual character, the addition of 'ghostly' has no meaning; and hence '*friar*' is apparently a mere misprint, or else a sophistication of the printer. Knight does not explain how 'ghostly friar' is to be understood.

STA. That is, my spiritual father.

1. **Friar L.**] COLERIDGE (*Lit. Rem.* vol. ii, p. 155). The reverend character of the Friar, like all Sh.'s representations of the great professions, is very delightful and tranquillizing, yet it is no digression, but immediately necessary to the carrying on of the plot. [*Verp. Huds.*

1. **grey-eyed**] DEL. 'Grey,' meaning '*bright blue*,' is also used in Much Ado, V, iii, 27.

DYCE. Gray is blue, azure.

3. **flecked**] STEEV. That is, spotted, dappled, streaked or variegated. [*Coll.*] So used by Churchyard in his Legend of Thomas Mowbray, where, speaking of the Germans, he says: 'They swear, they curse, they drink till they be *flecked*.' [*Hal.*]

From forth day's path and Titan's fiery wheels.
Now, ere the sun advance his burning eye,
The day to cheer and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juiced flowers.
The earth that's nature's mother is her tomb;

4. *path...fiery*] (Q_1) Mal. *path, and Titans burning* QqF_1. *path-way, made by Titan's* $F_2F_3F_4$, Rowe, Pope, Har. Sing. Camp. Haz. Ulr. Ktly.
7. *up-fill*] *fill up* Pope, &c. Sing. (ed. 1), Haz. Huds.
8. *baleful*] *haleful* Brae conj.* *precious-juiced*] Pope. *precious juiced* QqFf.
9. *mother is*] *mother in* Q_4Q_5.

Lord Surrey uses the same word in his Transl. of the Fourth Æneid: 'Her quivering cheekes *flecked* with deadly staine.' [*Sing. Huds. Hal.*] Also in Much Ado, V, iii, 27: '*Dapples* the drowsy east with spots of grey.' [*Sta. Hal.*

MAL. Still used in Scotland, where 'a *flecked* cow' is a common expression. See Gloss. to Gawin Douglas's Transl. of Virgil, in v. *fleckit.* [*Hal.*

NARES. To spot. German, Gothic, and Danish: 'We'll *fleck* our white steeds in your Christian blood,' Four Prentices, O. Pl., vi, 538. [*Sing. Huds.*

4. **fiery wheels**] KNT. It appears to us that Sh. was making experiments upon the margin of the first copy of the change of a word or so, and leaving the MS. upon the page without obliterating the original passage, it came to be inserted twice.

STA. The editor or printer of F_2 thought he was correcting the blunder by crossing the lines out of the Friar's speech and assigning them to Romeo.

7. **osier cage**] STEEV. In the 13th Song of Drayton's *Polyolbion*, speaking of a hermit:

> 'His happy time he spends the works of God to see,
> In those so sundry herbs which there in plenty grow,
> Whose sundry strange effects he only seeks to know.
> And in a little *maund*, being made of *oziers* small,
> Which serveth him to do full many a thing withal,
> He very choicely sorts his simples got abroad.' [*Sing. Huds.*

8. **precious-juiced flowers**] STEEV. Sh., on his introduction of Friar Laurence, has very artificially prepared us for the part he is afterwards to sustain. Having thus early discovered him to be a chemist, we are not surprised when we find him furnishing the draught which produces the catastrophe of the piece. [*Sing. Huds.*

FARMER. This eulogium on the hidden powers of nature affords a natural introduction to the Friar's furnishing Juliet with the sleeping potion in Act IV. [*Corn. Verp. Sta.*

MAL. Compare the poem:

> 'But not, in vayne, (my childe) hath all my wand'ring byn;
> What force the *stones*, the *plants*, and *metals* have to woorke,
> And divers other thinges that in the bowels of earth do loorke,
> With care I have sought out, with payne I did them prove.'
> [*Sing. Corn. Huds. Verp.*

9. **her tomb**] STEEV. cites *Lucretius* [*Lib.* v, 259, ed. Lachmann, 1850]: 'Omniparens eadem rerum commune sepulchrum.' [*Sing. Knt. Verp. Huds. Sta.*] And Milton: 'The tomb of nature, and perhaps her grave.' [*Sing. Knt. Verp. Huds.*

What is her burying grave, that is her womb.
And from her womb children of divers kind
We sucking on her natural bosom find,
Many for many virtues excellent,
None but for some, and yet all different.
O, mickle is the powerful grace that lies
In herbs, plants, stones, and their true qualities;
For nought so vile that on the earth doth live,
But to the earth some special good doth give;
Nor aught so good, but, strain'd from that fair use,
Revolts from true birth, stumbling on abuse.
Virtue itself turns vice, being misapplied,
And vice sometime's by action dignified.
Within the infant rind of this weak flower

16. *herbs, plants*] (Q_1) Capell. *plants, hearbes* QqFf (*hearbs* or *herbs*), Sta. *herbs, stems* or *herbs, flowers* Theob. conj.

18. *to*] *to't* Han.

20. *from...stumbling*] *to vice, and stumbles* (Q_1) Pope. *from's true birth stumbling* Han.

22. *sometime's by action*] Capell. *sometimes by action* (Q_1), Camp. Haz. Dyce (ed. 1). *sometime by action* QqFf, Rowe, Pope, Momm. *sometime by action's* Theob. Han. Warb. Johns.

23. *weak*] QqFf. *small* (Q_1) Pope, &c. Capell, Var. (Corn.), Sing. Dyce, Clarke, Cambr. Ktly.

MAL. So in Pericles, II, iii, 46. [*Sing. Sta.*

KNT. We would ask, did Sh. and Milton go to the same common source? Farmer has not solved this question in his 'Essay on the Learning of Sh.'

15. **mickle**] ULR. A word, already half obsolete in Sh.'s day, which, except in Henry V (in the mouth of Pistol!), is found only in Sh.'s youthful pieces (in the Com. of Errors and in both Parts of Hen. VI)—an additional proof that Romeo and Juliet should be reckoned among his earlier works.

DEL. Sh. uses it more frequently in pathetic speeches.

15. **powerful grace**] JOHNSON. Efficacious virtue. [*Sing.*

22. **sometime's . . . dignified**] MOMMSEN. It may be questioned if *sometime's* be rightly extracted from the *sometimes* of Q_1, since, I suppose, only the more common (*trivialer*) form in *s* is meant for the more poetic form without *s*. (Comp. II, iv, 185, where the *sedula Nutrix* speaks.) *Dignify*, used intransitively, like multiply, might be here permitted, and the interchange of Present and Aorist to express what is customary would be thoroughly poetic if we write, as it is transmitted to us by all old copies.

23–30. HUNTER. The beautiful lines given to the Friar are introduced for the sake of repose; but in the choice of the topic in these seven lines the Poet seems to have had a further view. Poison is hereafter to become a main agent in the piece, and the Poet prepares the audience for the use of poison by familiarizing them, in the early portion of the play, with the idea, and thus preparing them to witness the use of it without being so much shocked as they would be were no such preparations made. This is not the only passage in the earlier scenes in which poison is spoken

Poison hath residence, and medicine power:
For this, being smelt, with that part cheers each part,
Being tasted, slays all senses with the heart.
Two such opposed kings encamp them still
In man as well as herbs,—Grace and rude Will;
And where the worser is predominant,
Full soon the canker death eats up that plant.

24. *medicine*] *medic'nal* Warb. conj. *med'cine's* Capell conj.

25. *smelt, with that part*] Ff. *smelt with that part*, Qq. *smelt, with that sense* Pope, &c. *smelt, with that act* Coll. (ed. 2) (MS.). *smelt to, with that* Anon. conj., from (Q_1)*.

26. *slays*] *staies* Q_2, Momm. *senses*] *sence* Q_3.

27. *opposed*] *oppos'd* F_3F_4. *kings*] *kinds* Rowe (ed. 2)*. *foes* (Q_1) Pope, &c. Var. (Corn.), Hal. *Kin* Warb. *things* Anon. conj.*

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of. The epithet 'rude,' applied to the will, is not open to much objection, but it appears to have been suggested to the Poet's mind by a singular process, of which there are other instances. The words 'herb' and 'grace,' occurring together, introduced into his mind the idea of the plant called *herb of grace*, and this brought with it its other name, 'rue,' and 'rue' suggested 'rude.'

25. **with that part**] SING. That is, with its odour. Not, as Malone says, 'with the olfactory nerves, the part that smells.' [*Huds.*

CLARKE. We incline to think, from the general construction of the sentence, and the use of 'with' in the two clauses, that Malone is right.

COLL. (ed. 2). The common reading, 'that *part*,' is certainly wrong, the old printer having caught with his eye the last word of the line, and composed it twice over by mistake.

26. **slays**] MOMMSEN. Q_2 here gives us a beautiful reading in *stays* instead of *slays*, which is nothing but a misprint in Q_3, although it has stood its ground for 250 years. 'To bring the heart to a stand-still, and with it all the senses,' is certainly a better expression than 'To slay the heart and all the senses.'

27. **opposed kings**] MAL. So in A Lover's Complaint: '—— terror and dear modesty *Encamped in hearts*, but *fighting* outwardly.' Sh. has more than once alluded to these *opposed foes*, contending for the dominion of man. So in Othello, V, ii, 208. Again in his 144th Sonnet. [*Sing. Hal.*

STEEV. Sh. might have remembered the following passage in the old play of the Misfortunes of Arthur, 1587 ['written by Thomas Hughes, with some slight assistance from others.'—Dyce (ed. 2)]: 'Peace hath three *foes encamped* in our breasts, Ambition, wrath, and envie.' [*Hal. Dyce* (ed. 2).

KNT. Opposed *foes* [of (Q_1)] has not the propriety of opposed *kings*—a thoroughly Shaksperian phrase.

VERP. That is, moral chiefs contending for the rule of man.

COLL. (2d ed.). May not the true reading be *kinds*? Still, the verb 'encamp' is opposed to this change.

DYCE (ed. 2). The reading of (Q_1) is perhaps to be preferred.

BIRCH ('*Inquiry into the Philosophy and Religion of Sh.*' 1848) [cites this speech

Enter ROMEO.

Rom. Good morrow, father.
Fri. L. Benedicite!
What early tongue so sweet saluteth me?—
Young son, it argues a distemper'd head
So soon to bid good morrow to thy bed:
Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie;
But where unbruised youth with unstuff'd brain
Doth couch his limbs, there golden sleep doth reign:
Therefore thy earliness doth me assure
Thou art up-roused by some distemperature;
Or if not so, then here I hit it right,
Our Romeo hath not been in bed to-night.
Rom. That last is true; the sweeter rest was mine.

30. Enter Romeo.] Pope. After line 22 QqFf, Ulr.
31. *Benedicite*] Continued to Romeo by Rann. (Anon. conj. Gent. Mag. LX, 681).
32. *sweet*] *soon* (Q_1) Bos.
saluteth me] *salute them* $F_2F_3F_4$. *salutes mine ear* Rowe, Pope, Han.
36. *lodges*] *lodgeth* $F_2F_3F_4$, Rowe, &c.
37. *unbruised*] *unbusied* Coll. (MS). Ulr.
40. *by some*] (Q_1) Pope. *with some* QqFf, Sta.

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of the Friar as one proof of Sh.'s atheism]. The Friar is more of a philosopher than a priest; yet he is religious, if the use of sacred names on light occasions in conversation with Romeo can be credited to that account: and so are all the characters, if the profanity of Sh., in women too, can be received in that sense. Whilst religion was omitted in the superior characters, and those whom it more especially concerned, it was given to inferior personages of the play, such as Benvolio and Balthasar, its commonplaces being put into their mouths.

30. **enter Romeo**] COLL. (ed. 1). The entrance of Romeo is marked in QqFf eight lines before he speaks; perhaps he was intended to stand back for a time in order not to interrupt the Friar's reflections.

ULR. As I cannot perceive why the English edd. have moved this stage-direction down to the end of the Friar's speech, thereby correcting away Romeo's significant, respectful silence until the Father made a pause, I have replaced it in its original position.

DEL. In the stage MS. this was a notification to the actor to be ready at the right instant. [*Sta.* subs.

37. **unbruised**] COLL. (ed. 2). The (MS.) has *unbusied*, but so questionably that we do not think it expedient to disturb the received and authorized text.

WHITE. Collier's (MS.) correction is most plausible. But the epithet 'vnbrused' has such pertinence in the mouth of an old man, and one who had practice and skill in leechcraft, that it cannot safely be disturbed.

Fri. L. God pardon sin! wast thou with Rosaline?
Rom. With Rosaline, my ghostly father? no;
I have forgot that name and that name's woe.
Fri. L. That's my good son: but where hast thou been then?
Rom. I'll tell thee ere thou ask it me again.
I have been feasting with mine enemy;
Where on a sudden one hath wounded me,
That's by me wounded; both our remedies
Within thy help and holy physic lies.
I bear no hatred, blessed man, for, lo,
My intercession likewise steads my foe.
Fri. L. Be plain, good son, and homely in thy drift;
Riddling confession finds but riddling shrift.

55. *and*] Qq. *rest* Ff, Rowe, Johns.

52. **physic lies**] M. MASON. This is one of the passages in which our author has sacrificed grammar to rhyme.

KNT. Mason's observation is made in the same spirit in which he calls Romeo's impassioned language 'quaint jargon.' Before Sh. was accused of sacrificing grammar, it ought to have been shown that his idiom was essentially different from that of his predecessors and his contemporaries. [Knight here quotes Percy and Tollet as cited by Ulrici in the Prologue.] Malone has rightly stated the principle upon which such idioms, which appear false concords to us, should be corrected; that is, 'to substitute the modern idiom in all places except where either the metre or rhyme renders it impossible.' But to those who can feel the value of a slight sprinkling of our antique phraseology, it is pleasant to drop upon the instances in which correction *is* impossible. We would not part with the exquisite bit of false concord, as we must now term it, in the last word of the four following lines for all that Sh.'s grammar-correctors have ever written:

'Hark! hark! the lark at heaven's gate sings,
And Phœbus 'gins arise,
His steeds to water at those springs
On chalic'd flowers that lies.'

SING. Sh. must not be tried by rules which were invented after his time. We have the same grammatical construction in Venus and Adonis, 1128: 'Where lo! *two lamps* burnt out in darkness *lies*.' Again in I, iv, 91 of this play.

DELIUS. By a Shakespearian license, the singular verb *lies* follows the plural *both our remedies*, not only because the two singular nouns *help* and *physic* separate the verb from its subject, but because the plural, *remedies*, arose from its connection with *both*, and *both our remedies* is in reality a singular—the *remedy of both of us*. Thus in All's Well, I, iii, 'both our mothers'—the mother of both of us. Also in Cymbeline, II, ii: 'both your wills'—the will of both of you.

WHITE. The apparent want of grammatical agreement here is the result neither of ignorance nor oversight. [In a note on Cymbeline, II, iii, 21.] The disagreement in number between 'lies' and its nominative is not worth all that has been written about it. A relic of an old usage, it was common enough in Sh.'s day.

Rom. Then plainly know, my heart's dear love is set
On the fair daughter of rich Capulet;
As mine on hers, so hers is set on mine;
And all combined, save what thou must combine
By holy marriage; when, and where, and how,
We met, we woo'd and made exchange of vow,
I'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.
Fri. L. Holy Saint Francis, what a change is here!
Is Rosaline, whom thou didst love so dear,
So soon forsaken? young men's love then lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans ring yet in my ancient ears;
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet.
If e'er thou wast thyself and these woes thine,
Thou and these woes were all for Rosaline;
And art thou changed? pronounce this sentence then:
Women may fall when there's no strength in men.
Rom. Thou chid'st me oft for loving Rosaline.
Fri. L. For doting, not for loving, pupil mine.
Rom. And bad'st me bury love.
Fri. L. Not in a grave,
To lay one in, another out to have.
Rom. I pray thee, chide not: she whom I love now
Doth grace for grace and love for love allow;

66. *whom*] (Q_1) Pope. *that* QqFf, Knt. Corn. Sta. Cham. Cambr.
69. *Jesu Maria*] *Holy Saint Francis* Johns.
70. *sallow*] *fallow* $F_2F_3F_4$.
74. *ring yet*] (Q_1) Pope. *yet ringing* $Q_2Q_3F_1$. *yet ring* $Q_4F_2Q_5F_3F_4$, Rowe, Capell, Ulr.
my] *mine* Q_2Q_5, Cambr.
85. *chide not: she whom I*] Pope from (Q_1). *chide me not, her I* QqFf, Rowe, Ulr. Del.

72. **To season love**] DEL. The metaphor of the salt in tears, which serves to preserve or season anything, is very common in Sh. For instance, in All's Well, I, i, 55.

The other did not so.
Fri. L. O, she knew well
Thy love did read by rote and could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancour to pure love.
Rom. O, let us hence; I stand on sudden haste.
Fri. L. Wisely and slow; they stumble that run fast. [*Exeunt.*

SCENE IV. *A street.*

Enter BENVOLIO *and* MERCUTIO.

Mer. Where the devil should this Romeo be?
Came he not home to-night?
Ben. Not to his father's; I spoke with his man.
Mer. Why, that same pale hard-hearted wench, that Rosaline,

88. *and could*] (Q_1) Pope. *that could* QqFf, Rowe.
89. *go*] *and goe* Q_4Q_5.
92. *households' rancour*] Capell. *housholds rancor* Qq. *houshould rancor* F_1. *houshold rancord* F_2F_3. *household-rancour* F_4, Rowe, &c.
SCENE IV.] Han. SCENE V. Rowe, Pope. ACT III. SCENE I. Capell.
A street.] Capell. The street. Rowe.

1–3. As in Steev. et seq. Prose in QqFf, Cambr. Capell ends lines: *be? ...father's...man.*
1. *Where*] *Why, where* Capell from (Q_1), Dyce (ed. 2). *Whĕre* Ktly.
4. *Why*] QqFf. *Ay* Capell. *Ah* (Q_1), Mal. Var. Sing. Dyce, Clarke, Cambr. Ktly.
4, 5. Prose in Ff, Rowe, &c. (Johns.)

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88. **could not spell**] ULR. The sense is, Rosaline well knew that thy love (which) could not spell, (and hence) only recited by rote (what it said), *i. e.*, a phrase learned by heart, (mere appearance), was no true love.

DEL. Romeo's love read only what was learned mechanically by heart, without a genuine knowledge of the letters; his love was something purely external, nothing of a nature penetrating to the subject.

93. **I stand**] STEEV. So in King Rich. III: IV, ii, 59: '—— *it stands me much upon*, To stop all hopes,' &c. [*Sing. Sta.*

SING. 'It is incumbent upon me, or it is of importance to me, to use extreme haste.'

STA. It imports me much to be speedy. So in Rich. II: II, iii, 138: 'It *stands* your grace *upon*, to do him right.'

4. **that Rosaline**] CLARKE. The epithet 'pale' here, and still more, in line 14,

Torments him so that he will sure run mad.

Ben. Tybalt, the kinsman to old Capulet,
Hath sent a letter to his father's house.

Mer. A challenge, on my life.

Ben. Romeo will answer it.

Mer. Any man that can write may answer a letter.

Ben. Nay, he will answer the letter's master, how he dares, being dared.

Mer. Alas, poor Romeo, he is already dead! stabbed with a white wench's black eye; shot thorough the ear with a love-song; the very pin of his heart cleft with the blind bow-boy's butt-shaft; and is he a man to encounter Tybalt?

6, 7. Verse (Q_1). Theob. Prose, QqFf.

6. *to*] *of* (Q_1) Capell, Var. Knt. Sing. Huds. Dyce, Clarke, Ktly.

14. *shot*] (Q_1) Capell. *runne* or *run* QqFf, Rowe, &c. Coll. Ulr. Del. White, Hal.

thorough] (Q_1) Capell. *through* QqFf, Rowe, &c. Har. Corn. Haz. Sta.

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the expression, 'a white wench's black eye,' strike us as significant. It seems to us that in depicting both the characters to whom he has given the name of Rosaline, Sh. had some special living woman before his mind's eye as their prototype. The few vivid lines with which he has touched in the sketch of Romeo's Rosaline, unseen as she is in the play, accord perfectly with the recurrent delineations and more elaborated portrait of Biron's Rosaline in 'Love's Lab. L.' It is a subject of extremely interesting investigation, for so little is to be gathered of a personal nature from Sh.'s dramatic writings—he, like a perfect dramatist, merging self entirely in the characters he draws—that every indication, however slight, by which we may obtain a glimpse of himself or those he knew, is most valuable. Viewed by the light afforded from Massey's '*Sh.'s Sonnets, &c.*,' the woman who was the original for the portrait in 'Love's L. L.' and the sketch here (both of them 'Rosalines') should be Lady Rich: but, however the truth may be with regard to her individual identity, we have a firm belief that she was an actual woman known to Sh. in the life.

12. **being dared**] DEL. The play upon dare, to venture, and dare, to challenge, occurs also in 2 Hen. VI: III, ii, 203.

15. **pin**] MAL. The allusion is to archery. The clout or white mark at which the arrows are directed was fastened by a black *pin* placed in the centre of it. [*Knt. Coll. Verp. White.*] To hit this was the highest ambition of every marksman. [*Huds. Cham.*] In No Wit like a Woman's, by Middleton, 1657: 'I'll *cleave* the black *pin* in the midst of the *white*.' In Marlowe's Tamburlaine, 1590: 'Our crown, the *pin* that thousands seek to *cleave*.' [*Sing.*

STA. To *cleave the pin* was to split the wooden peg which attached the target to the butt.

16. **butt-shaft**] NARES. A kind of arrow used for shooting at butts; formed without a barb, so as to stick into the butts, and yet be easily extracted. [*Dyce.*

Ben. Why, what is Tybalt?

Mer. More than prince of cats, I can tell you. O, he is the courageous captain of compliments. He fights as you sing prick-song, keeps time, distance and proportion; rests me his minim rest, one, two, and the third in your bosom; the very

17. Ben.] (Q_1)Ff. Ro. or Rom. Qq.
17, 18. *Why...you. O*] Capell, from (Q_1). *Why....Tybalt?* Mer. *More.... cats. Oh* QqFf, Rowe, &c. *Why.... Tybalt?* Mer. *More...cats?—Oh* Theob. Warb. *Why...Tybalt more...cats?* Mer. *O* Rann.
18. *prince*] *the prince* Johns. (1771). *he is*] (Q_1) Capell. *he's* QqFf, Rowe, &c. Sta. Cambr.
20. *prick-song*] *prick-songs* F_4, Rowe, &c. *prick'd songs* Johns.
21. *rests...rest*] Mal., from (Q_1). *he rests, his minum rests* Q_2. *he rests his*

18. **prince of cats**] WARB. *Tybert* is the name given to the *cat* in 'Reynard the Fox.' [*Sing. Knt. Coll. Huds. Cham. Hal.*

STEEV. So in Decker's Satiromastix, 1602: 'tho' you were *Tybert*, the long-tail'd prince of cats.' Again, in Have with You to Saffron Walden, 1598 [corrected to 1596 by Coll. (ed. 1)]: 'not *Tibalt* prince of *cats*.' [*Sing. Huds. Cham. Sta. Hal. Clarke.*

STA. *Tibert*, *Tybert*, or *Tybalt* are forms of the ancient name *Thibault*. When or why the cat was first so called it is, perhaps, hopeless now to inquire. The earliest instance cited by the commentators is in 'Reynard the Fox'—'Then the King called for *Sir Tibert*, the cat, and said to him, *Sir Tibert*, you shall go to Reynard,' &c., ch. vi; and the association was evidently not uncommon, for Jonson speaks of *cats* as *tiberts*.

19. **compliments**] JOHNSON. [in note on Love's Lab. L., I, i, quoted by DYCE *in loc.*]. *Compliment*, in Sh.'s time, did not signify, at least did not only signify, verbal civility, or phrases of courtesy; but, according to its original meaning, the trappings or ornamental appendages of a character; in the same manner, and on the same principles of speech, with *accomplishment*. *Complement* is, as Armado well expresses it, *the varnish of a complete man*. A *captain* of compliments is a complete master of all the laws of ceremony, the principal man in the doctrine of punctilio.

STA. One versed in punctilios, of *point-de-vice* manners,—a formalist. 'He walks most commonly with a clove or pick-tooth in his mouth; he is the very mint of compliment; all his behaviors are printed; his face is another volume of essays; and his beard is an Aristarchus.'—BEN JONSON'S *Cynthia's Revels* (Gifford's ed.), vol. ii, p. 264.

20. **prick-song**] NARES. Music written down, sometimes, more particularly, music in parts, from the points or dots with which it is noted down. See Hawkins, ii, 243. Hence the nightingale's song, being more regularly musical than any other, was often termed *prick-song*. When opposed to plain song it meant counter-point, as distinguished from mere melody.

KNT. Music pricked or noted down, so as to read according to rule, in contradistinction to music learnt by the ear or sung from memory. [*Verp. Huds.*

DYCE [quotes Chappell's 'Popular Music of the Olden Time,' &c., vol. i, p. 51, note, ed. 2]: 'harmony written or pricked down, in opposition to plain-song, where the descant rested with the will of the singer.'

butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause. Ah, the immortal passado! the punto reverso! the hay!

minum rests $Q_3Q_4Q_5$. *he rests his minum* Ff, Pope, &c. *rests his minum* Rowe (ed. 2)*.

22. *duellist*] F_4. *dualist* The rest.

24. *the hay!*] QqFf. *the, hay!*—Theob. Han. Warb. Johns. *the—hay!* Capell. *the hai!* White, Cambr.

22. **butcher of a silk button**] STEEV. In The Return from Parnassus, 1606: 'Strikes his poinado at a *button's* breadth.' [*Clarke.*] This phrase also occurs in the Fantaisies de Bruscambille, 1612, p. 181: '—— un coup de mousquet sans fourchette dans le sixiesme *bouton* ——.' [*Sing. Hal.*

22. **duellist**] KNT. George Wither, in his obsequies upon the death of Prince Henry, thus introduces Britannia lamenting: 'Alas! who now shall grace my tournaments, Or honour me with deeds of chivalrie?' The tournaments and the chivalrie were then, however, but 'an insubstantial pageant faded.' Men had learnt to revenge their private wrongs without the paraphernalia of heralds and warders. In the old chivalrous times, they might suppress any outbreak of hatred or passion, and cherish their malice against each other until it could be legally gratified; so that, according to the phrase of Richard Cœur-de-Lion, in his ordinance for permitting tournaments, 'the peace of our land be not broken, nor justice hindred, nor damage done to our forests.' The private contests of two knights were a violation of the laws of chivalry. Chaucer has a remarkable exemplification of this in his 'Knight's Tale,' where the Duke, coming to the plain, saw Arcite and Palamon fighting like two bulls, and says:

> 'But telleth me what mistere men ye been,
> That be so hardy for to fighten here
> Withouten any judge or other officer,
> As though it were in listés really' (royally).

That duels were frequent in England in the reign of Elizabeth, we might collect, if there were no other evidence, from Sh. alone. The matter had been reduced to a science. The degrees in quarreling were called the causes; and these have been most happily ridiculed by Sh. in As You Like It, V, iv, 63–77. When Touchstone alludes to 'the book,' he refers to the works of Saviolo and Caranza, who laid down laws for the duello. The wit of Sh. is the best commentary upon the philosophy of Montaigne: 'Inquire why that man hazards his life and honour upon the fortune of his rapier and dagger; let him acquaint you with the occasion of the quarrel, he cannot do it without blushing, 'tis so idle and frivolous.'—(*Essays*, book iii, ch. 10.) But philosophy and wit were equally unavailing to put down the quarrelsome spirit of the times; and Henry IV of France in vain declared all duellists guilty of lèse-majesté, and punishable by death; and James I of England as vainly denounced them in the Star-Chamber. The practice of duelling went on with us till the civil wars came to merge private quarrels in public ones. Burton, in his 'Anatomy of Melancholy,' has a bitter satire against the nobility, when he says, they are 'like our modern Frenchmen, that had rather lose a pound of blood in a single combat than a drop of sweat in any honest labour.'

23. **first house**, &c.] WARB. That is, one who pretends to be at the head of his family. [*Sta.*

STEEV. That is, a gentleman of the first rank, of the first eminence among these

Ben. The what? 25
Mer. The pox of such antic, lisping, affecting fantasticoes;

26. *affecting*] *affected* Pope, &c. *fantasticoes*] (Q_1) Capell. *phantacies* $Q_2Q_3Q_4F_1F_2$. *phantasies* $Q_5F_3F_4$, Rowe, &c.

duellists, and one who understands the whole science of quarreling, and will tell you of the *first cause* and the *second cause* for which a man is to fight. [*Sing. Huds.*] Tybalt could not pretend to be the head of his family, as both Capulet and Romeo barred his claim to that elevation.

MAL. We find the same expression in Fletcher's Women Pleas'd: 'a gentleman's gone then; A gentleman of the first house; there's the end of't.' [*Sta.*

STA. Mercutio's mockery is not directed against the practice of duelling in the abstract, for he appears to be almost as pugnacious as the fiery Tybalt himself. He is ridiculing the professors and *alumni* of those academies established in London during the latter part of the 16th century for the study of 'The Noble Science of Defence,' as it was called,—a class who appear to have prided themselves on the punctilious observance of certain forms and an affected diction, which had been rendered fashionable by the treatises of Saviolo ['*Practise of the Duello*,' Vinc. Saviolo, 1595] and Caranza. The most obvious meaning of the words, 'A gentleman of the very first house,' appears to be that Tybalt was a gentleman-scholar 'of the very first house' or school of fencing of the greatest teacher existing at the period. In George Silver's *Paradoxes of Defence*, Lond., 1599, it is stated that there were three 'Italian Teachers of Offence;' the first of whom was Signior Rocco, who had come into England thirty years before. 'He disbursed a great summe of mony for the lease of a house in Warwicke-lane, which he called his colledge, for he thought it a great disgrace for him to keepe a fence-schoole, he being then thought to be the only famous maister of the arte of armes in the whole world.' 'He taught none commonly under twentie, forty, fifty or an hundred pounds.' To be, therefore, a gentleman of such a house as this, was really 'a very ribband in the cap of youth.' In the same tract occurs a curious illustration of another expression in the same speech of *Mercutio*: 'the very butcher of a silk button.' 'One Austen Bagger, a verie tall gentleman of his handes,' resolved to encounter Signior Rocco, and went to another house which he had in the Blackfriars, 'and called to him in this manner: "Signior Rocco, thou that art thought to be the only cunning man in the world with thy weapons; *thou that takest upon thee to hit anie Englishman with a thrust upon anie button* . . . I am come to fight with thee."' To Warburton's explanation Steevens objects that both Capulet and Romeo preceded Tybalt in genealogical rank; but the truth is that neither of them at all interfered with such claim. Romeo was of the house of Capulet only by marriage with Juliet; and in the list of persons represented in the tragedy, Tybalt is called *Nephew to Lady Capulet.* The real heraldical reference, if that be the genuine sense of the passage, appears to have been quite overlooked. When the bearing of armorial ensigns became reduced to a science, a series of differences was instituted, the more readily to distinguish between the arms borne by the several sons and descendants of the same family, and to show their order and consanguinity. They consisted of six small figures, called a label, crescent, mullet, martlet, annulet, and fleur-de-lis, which were always to be placed in the most prominent part of the coat-armour. These signs, borne singly, were for the sons of the original ancestors, who constituted that which heralds

these new tuners of accents! 'By Jesu, a very good blade! a very tall man! a very good whore!' Why, is not this a lament-

27. *tuners*] *turners* Rowe. *By Jesu*] *Jesu* Ff, Rowe, &c.
accents] *accent* $Q_2Q_3Q_4$Ff, Rowe. om. Johns. Cham.

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denominated '*the First House;*' the issue of those sons formed 'the Second House,' and carried their differences doubled, beginning with the crescent surmounted of a label, a crescent of a crescent, and so of the rest. It was ordained by Otho, Emperor of Germany, that the eldest son of the first member of the first house should be preferred in dignity before his uncle; and the same regulation was also established in France, and made to include females. Tybalt was, therefore, the eldest son of Lady Capulet's elder brother, and, without pretending to be at the head of his family, was still a gentleman descended of 'the very first house.'

The *passado*, more properly *passata*, meant a step forward or aside in fencing: 'If your enemy be first to strike at you, and if, at that instant, you would make him a *passata* or remove, it behoveth you to be very ready with your feet and hand, and being to *passe* or enter, you must take heede,' &c.—SAVIOLO, H 3.

The *punto reverso* was also an Italian term, meaning a back-handed stroke: '—— or, in both these false thrusts, when he beateth them by with his rapier, you may with much sodainenesse make a passata with your left foote and your Dagger commanding his Rapier, you maie give him a *punta* either dritta or *riversa*.'—SAVIOLO, K 2.

DYCE. (*Gloss.*). Halliwell and Grant White adopt the perhaps doubtful explanation which I gave long ago, viz., 'a gentleman of the very first rank, alias an upstart fellow, a nobody;' an explanation to which I was led by finding in Fletcher's *Woman's Prize*, act iv, sc. i:

> '—— but to be made a whim-wham,
> A jib-crack, and *a gentleman o' the first house*,
> For all my kindness to her,'

also in Cotgrave's *Fr. and Eng. Dict.*, 'Gentilhomme de ville. *A gentleman of the first head, an upstart Gentleman*,' and in Coles's *Lat. and Eng. Dict.* 'An upstart Gentleman, A Gentleman of the first head, *homo novus, a se ortus*.'

24. **the punto reverso**] HAL. 'The next harpie of this breed is Scandale and Detraction. This is a right malecontent devill. You shall alwaies find him his hat without a band, his hose ungartered, his rapier *punto reverso*, his lookes suspititious and heavie, his left hand continually on his Dagger.'—*Lodge's Wit's Miserie*, 1596, p. 17.

24. **the hay**] JOHNS. All the terms of the modern fencing-school were originally Italian; the rapier, or small thrusting-sword, being first used in Italy. The *hay* is the word *hai*, you *have* it, used when a thrust reaches the antagonist, from which our fencers, on the same occasion, without knowing, I suppose, any reason for it, cry out, *ha!* [*Sing. Verp. Huds. Hal.*

WHITE. Equivalent to the Latin *habet* (= he has it) at the gladiatorial shows.

26. **fantasticoes**] STEEV. Nash, in Have with You to Saffron Walden, 1596, says: 'Follow some of these new-fangled Galiardo's and Signor *Fantastico's*,' &c. Again, in Decker's Old Fortunatus, 1600: 'I have danc'd with queens, dallied with ladies, worn strange attire, seen *fantasticoes*, conversed with humourists,' &c. [*Hal.*

able thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these *pardonnez-mois*, who stand so much on the new form that they cannot sit at ease on the old bench? O, their *bons*, their *bons!* 32

30. pardonnez-mois] Coll., from Theob. *pardona' mees* Q_4Q_5. *pardons mees* Q_2. *pardon mees* Q_3. *pardn-mee's* F_1F_2. *pardon-me's* F_3F_4, Rowe, Pope, Capell, Knt. Ktly. *perdona-mi's* Cambr.

32. bons, *their* bons] *bon's, their bon's* Theob. *bones, their bones* QqFf, Rowe, Pope, Han. Capell, Cambr. *buon's, their buon's* Anon. conj.*

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29. **grandsire**] WARB. Humourously apostrophizing his ancestors, whose sober times were unacquainted with the fopperies here complained of. [*Sing. Huds.*

ULR. I think that he applied this title to his friend, *Benvolio*, on account of the sedate, quiet, solid, and sensible demeanor which characterizes him through the whole play, and which *Mercutio* distinguishes as 'grandfatherly,' in opposition to the fashionable and wild behaviour of the time.

CLARKE. This appears to be addressed to Benvolio, partly in raillery of his staid demeanour, partly by way of impersonating him as a departed progenitor who would be disgusted could he witness the affectations that have sprung up since his time.

30. **pardonnez-mois**] JOHNS. Pardonnez-moi became the language of doubt or hesitation among men of the sword, when the point of honour was grown so delicate that no other mode of contradiction would be endured. [*Verp. Hal. Clarke.*

DYCE (ed. 2). The Camb. Edd. (*Globe Shakespeare*) print '*these* perdona-mi's' (but surely Mercutio is here speaking of affected FRENCHIFIED gallants), and retain '*O, their* bones, *their* bones!' in preference to Theobald's emendation. (Against that emendation, by the by, Capell protests, and says: '"*bones*," as several have observ'd, is "an allusion to that stage of the French disease when it gets into the bones." The thought has its introduction from the metaphorical expression just preceding, of—*sitting at their ease.*'—*Notes*, &c., vol. ii, P. iv, p. 10.)

31. **on the old bench**] FARMER. This conceit is lost, if the double meaning of the word *form* be not attended to. [*Hal.*

STEEV. A quibble on the two meanings of the word *form* occurs in Love's Lab. L., I. i, 209. [*Hal.*

BLAKEWAY. I have read that during the reign of large breeches (see Strype, Annals, vol. i; Appendix, p. 78 and vol. ii; Appendix, No. 17; also a note of *Steevens* on Meas. for Meas., II, i) it was necessary to cut away hollow places in the benches of the House of Commons, to make room for those monstrous protuberances, without which contrivance they who stood on the new form could not sit at ease in the old bench. [*Sing. Corn. Verp. Huds. Hal.*

32. **bons, their bons**] THEOB. Mercutio is here ridiculing Frenchified, fantastical coxcombs; and therefore I suspect here he meant to write French too: 'O, their *bon's!* their *bon's!*'—*i. e.*, how ridiculous they make themselves in crying out *good*, and being in ecstasies with every trifle, as he had just described them before. [*Clarke.*

MAL. Theobald's emendation is confirmed by a passage in Greene's Tu Quoque, from which we learn that *bon* jour was the common salutation of those who affected to appear fine gentlemen in Sh.'s time: 'No, I want the *bon jour* and the *tu quoque*, which yonder gentleman has.' [*Hal.*

Enter ROMEO.

Ben. Here comes Romeo, here comes Romeo. 33

Mer. Without his roe, like a dried herring. O flesh, flesh, how art thou fishified! Now is he for the numbers that Petrarch flowed in; Laura to his lady was but a kitchen-wench; marry, she had a better love to be-rhyme her; Dido, a dowdy; Cleopatra, a gipsy; Helen and Hero, hildings and harlots; Thisbe, a grey eye or so, but not to the purpose.—Signior Romeo, *bon*

Enter Romeo.] QqFf. After *purpose*, line 39, Dyce, Clarke, Cham.

33. *Here comes Romeo*] Once only in (Q_1) Pope, Han.

36. *was but*] (Q_1) Pope. *was* QqFf, Capell, Coll. Ulr. Del. Sta. White, Hal.

36. *marry...her*] (*marry...her*) Ulr.

39. *so, but not*] *so: but now* Han. Warb.

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34. **his roe**] SEYMOUR. That is, he comes but the half of himself; he is only a sigh—*O me!* i. e., *me O!* the half of his name. [*Har.*

36. **marry, she had a better love to be-rhyme her**] ULR. I have enclosed these words in brackets because they obviously insert parenthetically a word of praise of Petrarch, and perhaps a thrust at Romeo, who probably had likewise be-sung his Rosaline.

GERALD MASSEY ('*Sh. Sonnets*,' &c., p. 473). Supposing my theory to be correct, the perfection of the banter here,—as between Sh. and Southampton,—would lie in an allusion unperceived by the audience, but well known to poet and patron as relating to the Sonnets which were then being written. This would be no more than his making public allusion to the Sonnets, as work in hand, when he dedicated the poem of 'Lucrece.' Besides, Sh. may be the original of Mercutio (see Ben Jonson's description of his liveliness); he may even be playing the part on the stage to Burbage's Romeo, and the joke at his own and his friend's expense would be greatly heightened by an arch look at Southampton sitting on the stage in 'the Lord's places, on the very rushes where the comedy is to dance.' Many things would be conveyed to the initiated friends by the Poet's humour thus slyly playing bo-peep from behind the dramatic mask.

39. **grey eye**] MAL. He means to allow that Thisbe had a very fine eye, for it appears that a grey eye was in Sh.'s time thought eminently beautiful. This may seem strange to those who are not conversant with ancient phraseology; but a *grey eye* undoubtedly meant what we now denominate a *blue* eye. [*Corn.*] Thus in Venus and Adonis: 'Her two *blue* windows faintly she upheaveth,' *i. e.*, the windows or lids of her *blue* eyes. In the very same poem the eyes of Venus are termed grey: 'Mine eyes are *grey* and bright, and quick in turning.' [Subs. *Sing. Knt. Verp. Huds.*

STEEV. If *grey* eyes signified *blue* eyes, how happened it that Sh., in The Tempest, I, i, should have styled Sycorax a *blue*-eyed hag instead of a *grey*-eyed one?

ULR. Malone is contradicted, first by two of the passages which he himself has adduced, and in which beautiful eyes are described as 'gray as glass,' *i. e.*, as greenish gray, and in the next place by the words of the Nurse, III, v, 221, where she extols the green eyes of Count Paris as especially beautiful. Blue eyes, properly so

jour! there's a French salutation to your French slop. You gave us the counterfeit fairly last night. 41

Rom. Good morrow to you both. What counterfeit did I give you?

Mer. The slip, sir, the slip; can you not conceive?

Rom. Pardon, good Mercutio, my business was great; and in such a case as mine a man may strain courtesy. 46

Mer. That's as much as to say, such a case as yours constrains a man to bow in the hams.

Rom. Meaning, to court'sy.

Mer. Thou hast most kindly hit it. 50

40. *slop*] *stop* Pope.
45. *good*] Qq. om. Ff, Rowe, Pope, Han.
46. *courtesy*] *coursie* F_2F_3.
49. *court'sy*] *courtesie* $F_2F_3F_4$. *cursie* QqF_1.

called, appear even to have been accounted ugly, since Sh. speaks of Sycorax as a 'blue-eyed hag.' Mercutio means to say that in Romeo's opinion Thisbe to his lady was indeed 'grey-eyed' (pretty-eyed), or something of that sort, but on the whole 'insignificant.' *Not to the purpose* is, does not belong to the subject, does not matter, therefore trifling.

DEL. A bright blue eye.

DYCE. Blue, azure.

40. **French slop**] STEEV. *Slops* are large, loose *breeches* or *trowsers*. [*Sing. Coll. Huds. Sta. Dyce.*

CHAM. Something like the *Knickerbockers* of the present day.

WHITE. We still have 'slop-shops.'

42. **Good morrow**] COLERIDGE (*Lit. Rem.* vol. ii, p. 155, ed. 1836). Compare again Romeo's half exerted and half real ease of mind with his first manner when in love with Rosaline. His will had come to the clenching point. [*Knt.*

44. **slip**] REED. 'And therefore he went and got him certain *slips* which are counterfeit pieces of money, being brasse, and covered over with silver, which the common people call *slips*.'—*Thieves falling out, True Men come by their Goods*, by Robert Greene. Again: 'I had like t' have been Abus'd i' the business, had the *slip* slur'd on me, A *counterfeit*.'—Magnetick Lady, III, vi. [*Sing. Nares, Knt. Corn. Coll. Huds. Sta. White.*

NARES. Probably so named from its being smooth and slippery.

HALLIWELL. Nash, in his Life of Jacke Wilton, 1594, has the following passage: 'Aie me, shee was but a *counterfeit slip*, for she not only gave me the slip,' &c. 'Is he not fond then which a slip receaves For currant money?'—*Skialetheia or a Shadowe of Truth*, 1598.

48. **to bow in the hams**] ULR. *Ham* is the kneepan, which in polite obeisance (as in kneeling) was bent outwardly. 'To bow *in* the hams,' *i. e.*, to bend the knee inwardly, is expressive of the opposite, namely, of impoliteness. But *Ham* signifies also the thigh, and what Mercutio's indecent tongue means 'by bending in the ham' cannot be doubtful.

50. **kindly**] STA. That is, most *pertinently* hit it. So in 1 Hen. VI: III, i,

Rom. A most courteous exposition.

Mer. Nay, I am the very pink of courtesy.

Rom. Pink for flower.

Mer. Right.

Rom. Why, then is my pump well flowered. 55

Mer. Well said; follow me this jest now, till thou hast worn out thy pump, that, when the single sole of it is worn, the jest may remain, after the wearing, solely singular.

Rom. O single-soled jest, solely singular for the singleness!

51. *courteous*] *curtuous* Q_2.

56. *Well said:*] Capell, from (Q_1). *Sure wit* Q_2. *Sure wit,* The rest. *Sure wit*— Rowe, &c. *Sir wit,* Anon. conj.* *Sheer wit!* Mal. conj. *Sure wit.* Knt. Ulr. *Sure wit:* Del. Sta. White.

58. *solely*] Warb. *soly* Qq. *sole-* Ff, Rowe, Capell. *solely-* Pope, &c. (Johns.) Sta. *sole* Dyce (ed. 1), Cham.

59. Two lines in Ff.

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when Warwick says, 'Sweet King! the bishop hath a *kindly gird*,' he does not mean, as it has been interpreted, 'a reproof meant in kindness,' but an *apposite* reproof, a reproof in *kind*. This sense of the word is very clearly shown in a passage in Middleton's play, 'The Mayor of Queenborough,' III, iii, where Vortigern, having discovered the trick of Hengist in cutting the hide into *thongs*, tells him his castle shall be called *Thong* Castle; to which the latter replies: 'there your grace quites me *kindly*.'

WHITE. That is, in kind; your reply was of a piece with my speech.

55. **pump well flowered**] JOHNS. Here is a vein of wit too thin to be easily found. The fundamental idea is, that Romeo wore *pinked* pumps,—that is, punched in holes with figures. [*Sing. Corn. Huds. Dyce, Hal.*

STEEV. See the shoes of the morris-dancers in the plate [from Tollet's painted window, where the figures marked 4 and 10 have pinked shoes] at the conclusion of 1 Hen. IV. [Var., vol. xvi.] [*Dyce.*] It was the custom to wear ribbons in the shoes, formed into the shape of roses or of any other flowers. [*Knt.*] So in *The Masque of Flowers*, acted by the Gentlemen of Gray's-Inn, 1614: 'Every masker's *pump* was fasten'd with a *flower* suitable to his cap.' [*Sing. Corn. Verp. Huds. Hal. Clarke.*

ULR. Neither flowers, nor ribbons in the shape of flowers, were worn on 'pumps' (that is, dancing-shoes, or shoes in general), as the English commentators assert,—the passage adduced in proof of it by Steevens does not show what it purports to do,—but Romeo continues to pun on the word *pink*, a point [*spitze*], a flower, and says, in effect: if *pink* is for flower, then my shoes—which were then worn very pointed [*zugespitzt*]—'are well flowered.'

STA. The idea seems to be,—my shoe or *pump*, being *pinked* or punched with holes, is well *flowered*. There may be also a latent allusion to the custom referred to by Steevens.

CLARKE. These ornaments are still used for women's shoes, and called 'rosettes.'

59. **single-soled**] MAL. It formerly signified *mean* or *contemptible;* and that is one of the senses in which it is used here. In Holinshed's *Ireland*, p. 23: 'which was not unlikely, considering that a *meane* tower might serve such *single-soale* kings as were at those daies in Ireland.'

Mer. Come between us, good Benvolio; my wits fail. 60

Rom. Switch and spurs, switch and spurs; or I'll cry a match.

Mer. Nay, if thy wits run the wild-goose chase, I have done; for thou hast more of the wild-goose in one of thy wits than, I

60. *wits fail*] (Q_1) Steev. *wits faints* $Q_2Q_3Q_4F_1$, Ulr. *wit faints* Rowe, &c. Capell, Del. Sta. *wits faint* Q_5, Dyce (ed. 1), Cambr. Knt. (ed. 2).

61, 62. Two lines in Ff.

61. *Switch...switch*] Pope. *Swits... swits* QqFf, Rowe. *Switches...switches* Anon. conj.*

or I'll] *or—I'll* Johns. *for I* Capell.

63. *thy wits*] (Q_1) Capell. *our wits* QqFf, Knt. Coll. Ulr. Del. Huds. Sta. White, Hal.

I have] (Q_1) Capell. *I am* QqFf, Rowe, &c.

63, 64. *wild-goose*] *wild goats* Grey conj.

STEEV. That is, slight, unsolid, feeble. It occurs likewise in Hall's *Satires*, b. ii: 'that doth excite Each *single-sold* squire to set you at so *light*.' [*Sing.*] In Decker's *Wonderful Yeare*, 1603, we meet with 'a *single-sole* fidler.' In *A Short Relation of a Long Journey*, &c., by Taylor, the Water-Poet: 'There was also a *single-soal'd* gentlewoman, of the last edition,' &c.

SING. Malone and Steevens have made strange work with their conjectures on the meaning of *single-soled*. I have shown (vol. v, p. 270, note 20) that *single* meant *simple*, silly. *Single-soled* had also the same meaning: 'He is a good *sengyll soule*, and can do no harm; est doli nescius non simplex.'—*Horman's Vulgaria*. The '*single soule* kings,' the '*single sole* fidler,' and the '*single soal'd* gentlewoman,' were all *simple* persons. It sometimes was synonymous with THREADBARE, *coarse spun*, and this is its meaning here. The worthy Cotgrave explains, 'Monsieur de trois au boisseau et de trois à un épée: a threadbare, coarse-spun, *single-soled* gentleman.' [*Huds. White, Dyce, Hal.*

COLL. (ed. 2). That is, a contemptible, foolish jest. The word often occurs in authors of the time in this sense; and Steevens quotes the following couplet in point from Bishop Hall's 'Satires,' B. ii, sat. 2 [as above]. If Steevens be accurate (and Singer quotes the very same words), the reprint of Hall's 'Satires' in 1824 is wrong, for there 'excite' is printed *incite:* the meaning is nearly the same, and we are only anxious to be accurate, not having at hand any original copy of Hall's 'Satires.'

60. **my wits fail**] ULR. Almost all the English edd. unaccountably prefer '*fail*,' although Romeo's reply is to the point only when it is preceded by a word like *faint*, which is used of horses becoming tired.

63. **wild-goose chase**] HOLT WHITE. One kind of horse-race, which resembled the flight of *wild-geese*, was formerly known by this name. 'Two horses were started together, and whichever rider could get the lead, the other was obliged to follow him over whatever ground the foremost jockey chose to go. [*Huds.*] That horse which could distance the other won the race. See Chambers's *Dict.*, article CHASE. This barbarous sport is enumerated by Burton, in his Anatomy of Melancholy, as a recreation much in vogue in his time among gentlemen: 'Riding of great horses, running at ring, tilts and turnaments, horse-races, *wild-goose* chases, are the disports of great men.'—P. 266, ed. 1632, fol. [*Sing. Huds. Sta. White, Dyce, Hal.*

KNT. It is scarcely necessary to describe a sport, if sport it can be called, which

am sure, I have in my whole five. Was I with you there for the goose?

Rom. Thou wast never with me for any thing when thou wast not there for the goose.

Mer. I will bite thee by the ear for that jest.

Rom. Nay, good goose, bite not.

Mer. Thy wit is a very bitter sweeting; it is a most sharp sauce.

Rom. And is it not well served in to a sweet goose?

Mer. O, here's a wit of cheveril, that stretches from an inch narrow to an ell broad!

Rom. I stretch it out for that word, 'broad;' which added to the goose, proves thee far and wide a broad goose.

71, 72. Two lines in Ff.

71. *bitter sweeting*] Qq. *bitter-sweeting* Ff, Sta.

73. *well*] *then well* Q_2.
in to] *into* $F_1F_2F_3$.

77. *thee*] *the* $F_2F_3F_4$.
a broad] *abroad* Ff. *broad* Rowe (ed. 2).* *abroqd*, Farmer conj. *abroad*—Coll. Del.

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is still used amongst us. When the 'wits run the wild-goose chase,' we have a type of its folly, as the 'switch and spurs, switch and spurs,' is descriptive of its brutality.

69. **bite thee**] DYCE. 'This odd mode of expressing pleasure, which seems to be taken from the practice of animals who, in a playful mood, bite each other's ears, &c., is very common in our old dramatists.'—Gifford's note on *Jonson's Works*, vol. ii, p. 184.

70. **bite not**] STEEV. A proverbial expression to be found in Ray. [*Sing. Knt. Coll. Dyce.*—Ray's *Proverbs*, p. 56, ed. 1768.

71. **bitter sweeting**] STEEV. An apple of that name. [*Sing. Knt. Coll.*] In *Summer's Last Will and Testament*, 1600: 'as well crabs as *sweetings* for his summer fruits.' In *Fair Em*, 1631: 'And left me such a *bitter sweet* to gnaw upon?' In Gower, *De Confessione Amantis*, lib. viii, fol. 174, b.:

> 'For all such tyme of love is lore,
> And like unto the *bitter swete*;
> For though it thinke a man fyrst swete,
> He shall well felen at laste
> That it is sower,' &c. [*Hal.*

WHITE. The passage illustrates the antiquity of that dish so much esteemed by all boys and many men—goose and apple-sauce.

DYCE. 'A Bitter-sweet [Apple], *Amarimellum*.'—Coles's *Lat. and Eng. Dict.*

74. **cheveril**] JOHNSON. Soft leather for gloves. [*Sing. Coll. Huds.*

STEEV. So in The Owle, by Drayton ['p. 409, ed. 1619.'—Sing.]: 'He had a tongue for every language fit, A *cheverell* conscience and a searching wit.' [*Hal.*

MUSGRAVE. From *chevreuil*, roebuck. [*Knt. Hal.*

SING. [Note on Hen. VIII: II, iii]. This is often alluded to, in comparisons, for anything *pliant* or *flexible*.

77. **a broad**] DYCE (*'Remarks,'* &c. p. 170). The Qq are right. Collier's reading, instead of 'adding *broad* to the goose,' entirely separates the words.

Mer. Why, is not this better now than groaning for love? now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature; for this drivelling love is like a great natural, that runs lolling up and down to hide his bauble in a hole. 82

Ben. Stop there, stop there.

Mer. Thou desirest me to stop in my tale against the hair.

Ben. Thou wouldst else have made thy tale large. 85

Mer. O, thou art deceived; I would have made it short; for I was come to the whole depth of my tale, and meant indeed to occupy the argument no longer.

Rom. Here's goodly gear!

79. *art thou sociable*] *thou art 'sociable* Rowe (ed, 2),* &c.
82. *bauble*] F_4. *bable* The rest.
84. *the hair*] *th' 'air* Ed. conj.
86. *for*] *or* $F_1F_2F_3$.

COLL. (ed. 2). Dyce does not explain what he means by 'a broad goose;' and we never heard of one, even among tailors. What Romeo plainly means is that Mercutio has proved himself, 'far and wide abroad,' a goose; and we thus add 'broad' to 'goose' in the way intended, and preserve whatever force there may be in the retort.

STA. The quibble here has not been understood. Romeo plays on the words *a broad* and *a brode*. The Turnament of Tottenham, Harl. MSS., No. 5396: 'Forther would not Tyb then, Tyl scho had hur *brode-hen* Set in hur lap.' [*Clarke.*

78. **better**] KNT. Romeo had not only recovered the natural tone of his mind, but he had come back to the conventional gayety,—the fives-play of witty words,—which was the tone of the best society in Sh.'s time.

78. **groaning for love**] COLL. (ed. 2). In Love's Lab. L., IV, iii, 182, Biron asks when he had 'groaned for love,' not 'groaned for Joan,' or *Ione*, as it has been hitherto misprinted.

82. **bauble**] DOUCE. The epithet *driveling* is applied to love as a *slavering idiot;* but Sir Philip Sidney has made Cupid an *old drivell.* See the lines quoted from the Arcadia by Dr. Farmer, Much Ado, III, ii. [On p. 508, DOUCE says]: The licensed Fool's or Jester's official sceptre or bauble was a short stick ornamented at the end with the figure of a fool's head, or sometimes that of a doll or puppet. [*Dyce.*] To this instrument there was frequently annexed an inflated skin or bladder, with which the fool belaboured those who offended him, or with whom he was inclined to make sport. The French call a bauble *Marotte* from Marionette. [*Sing.*

84. **against the hair**] STEEV. *A contrepoil.* Equivalent to the expression which we now use—'against the grain.' [*Sing. Huds.*

NARES. Against the grain, or contrary to the nature of anything. See Ray's '*Proverbs*,' p. 194. See Merry Wives, II, iii, 41. Also Tro. and Cress., I, ii, 27. [*Sing. Huds.*

DYCE. '*Invitâ Minervâ, aversante naturâ.*'—Coles's *Lat. and Eng. Dict.*

Enter Nurse *and* PETER.

Mer. A sail, a sail!. 90
Ben. Two, two! a shirt and a smock.
Nurse. Peter!
Peter. Anon?
Nurse. My fan, Peter.

89. Enter...] Enter Nurse and her man. (after *longer*, line 88) QqFf, Ulr. Cham. After *smock*, line 91 White.

90. Mer. *A sail, a sail!*] Mer. *A sail, a sail, a sail!* (Q_1) Capell, Var. Knt. Dyce, Sta. Cham. Clarke. *A sayle, a sayle.* (continued to Romeo) QqFf, Rowe, &c. Ulr. White.

91. Ben.] (Q_1) Capell. Mer. QqFf, Rowe, &c. Ulr. White.

92. *Peter!*] *Peter, pr'ythee give me my fan* (Q_1) Coll. Sing. (ed. 2), Huds. Hal. Ktly.

93, 94. om. Coll. Sing. (ed. 2), Huds. Hal. Ktly.

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91. **Enter Nurse .... smock**] ULRICI. I cannot see why Romeo should not add 'A sail, a sail!' by way of explaining his exclamation, 'Here's goodly gear!' At all events, the words that follow, 'Two, two,' &c., are far more appropriate from Mercutio than from Benvolio.

WHITE. Especially does the surreptitious 4to [(Q_1)] appear to err (yet since Malone's time—1790—it has hitherto been universally followed) in assigning that most Mercutian exclamation, 'Two, two; a shirt and a smock!' to the taciturn, correct, and commonplace *Benvolio*. It should be observed, too, that in this Scene, both before and after the entrance of the *Nurse*, *Romeo* is in a very lively mood, and rivals Mercutio in the brisk encounter of empty words; but *Benvolio* is not moved from his usual quiet and decorum.

DYCE (ed. 2). Mr. Grant White objects to the words 'Two, two; a shirt and a smock' being assigned to the taciturn, correct, and commonplace Benvolio, yet in his note on the speech which presently follows, 'she will indite him to some supper,' he observes that 'Benvolio can be slyly ironical.'

94. **My fan**] FARMER. The business of Peter carrying the *Nurse's fan* seems ridiculous according to modern manners; but I find such was formerly the practice. In an old pamphlet called *The Serving Man's Comfort*, 1598, we are informed, 'The mistress must have one to carry her cloake and hood, another her *fanne*.' [*Sing. Huds. Hal. Clarke.*

STEEV. Again in Love's Lab. L., IV, i, 147. [*Sing. Huds. Clarke.*

KNT. [gives at the end of the Act a picture of the kind of fan which Peter had to bear, and says]: It does not appear, therefore, quite so ridiculous, when we look at the size of the machine, to believe that the Nurse should have a servant to bear it.

DR. F. T. VISCHER ('*Aesthetik*,' &c., 1857, vol. iii, p. 1201). When the Nurse enters in all her finery, and begins, 'Peter, my fan,' it must be a very stupid reader who does not have instantly before him, in all essential features, the picture of the silly old creature, faithful but vulgar, talkative but secretive, as full of vanity as of wrinkles, tricked out in her ribbons, as, with bridling gait and nose upturned, she affects the fine lady.

Mer. Good Peter, to hide her face; for her fan's the fairer of the two. 96

Nurse. God ye good morrow, gentlemen.

Mer. God ye good den, fair gentlewoman.

Nurse. Is it good den?

Mer. 'Tis no less, I tell you; for the bawdy hand of the dial is now upon the prick of noon.

Nurse. Out upon you! what a man are you! 102

95. *Good*] *Do good* Pope, &c. Capell. *Pr'ythee, do, good* Var. (Corn.) Coll. Sing. Huds. Hal. Ktly. from (Q_1).
Good...face.] Separate line, Ff.
95, 96. One line in Qq.
fairer of the two] (Q_1) Pope.
fairer face QqFf, Rowe, Knt. Corn. Del. Dyce, Sta. White, Clarke.
98. *gentlewoman*] *gentlewomen* F_2F_3.
99. *Is it*] *It is* F_2.

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96. **fairer of the two**] COLL. (ed. 1). Some modern edd. have here adopted the reading of no old copy, but have compounded a text out of several.

HUDS. Divers modern eds. have compounded a third reading out of the two [in (Q_1) and Q_2], which is hardly allowable anywhere, and something worse than useless here, even if it were allowable.

98. **God ye good den**] STEEV. That is, God give you a good even. The first of these contractions is common among the ancient comic writers. So in R. Brome's Northern Lass, 1633: *God you good even*, sir. [*Sing. Huds.*

NARES. This salutation was used by our ancestors as soon as noon was past, after which time good morrow, or good day, was esteemed improper. [*Dyce.*

99. **good den?**] KNT. Sh. had here English manners in his eye. The Italian custom of commencing the day half an hour after sunset, and reckoning through the twenty-four hours, is inconsistent with such a division of time as this.

NARES. *Good den* is a mere corruption of *good e'en* for good evening.

ULR. *Den* is probably derived from *day-even;* the two words were made into one, because, according to the way of reckoning time in those days, *even* began immediately after noon.

101. **prick of noon**] AMNER [the pseudonym of Steevens]. This hath already occurred in 3 Hen. VI: I, iv: 'And made an evening at the *noon-tide prick.*' *Prick* meaneth *point—i. e.*, punctum, a note of distinction in writing, a stop. So in Timothy Bright's *Characterie, or an Arte of Shorte, &c., Writing by Characters*, 1588: 'If the worde, by reason of tence, ende in ed, as I loved, then make a *prick* in the character of the word, on the left side.' [*Sing. Huds.*

DYCE. That is, the point of noon, with a quibble.

102. **Out . . . you**] ULR. The indignant reply of the Nurse shows that Mercutio must have meant something more than that it would soon be noon. 'Noon' sometimes also signifies the middle of the night—*e.g.*, 'the night advancing to her noon,' or (in Dryden) 'at the noon of night he saw,' &c. Mercutio means therefore to say that the looks of the Nurse point to the late evening (of her life), indeed even to the midnight (perhaps also with an obscene allusion), and he probably indicated this allusion by a gesture of his hand towards her bosom, on which account Schlegel very well translates: 'Your stomacher points to sundown.'

Rom. One, gentlewoman, that God hath made himself to mar.

Nurse. By my troth, it is well said: 'for himself to mar,' quoth 'a?—Gentlemen, can any of you tell me where I may find the young Romeo?

Rom. I can tell you; but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse.

Nurse. You say well.

Mer. Yea, is the worst well? very well took, i' faith; wisely, wisely.

Nurse. If you be he, sir, I desire some confidence with you.

Ben. She will indite him to some supper.

Mer. A bawd, a bawd, a bawd! So ho!

Rom. What hast thou found?

103. *himself*] *for himself* (Q_1) Coll. Ulr. Huds. Sta. White, Hal. Clarke, Dyce (ed. 2), Ktly.

105. *well said*] *said* $F_1F_2F_3$. *sad* F_4, Rowe.

106. *quoth 'a*] *quath a* $Q_3Q_4F_1$. *quotha* $F_2F_3F_4$, Rowe, &c.

Gentlemen] *Gentleman* $F_1F_2F_3$.

107. *the*] om. (Q_1) Pope, Han.

112–114. *Yea...you*] Qq. Verse, four lines ending *well...wisely...sir,...you* Ff, Rowe, &c.

114. *If you*] *If thou* Q_4Q_5.

115. *indite*] *endite* QqF_1. *invite* (Q_1)F_3F_4, Rowe, Pope, Ulr. *envite* F_2.

some] om. (Q_1) Capell.

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103. **made himself**] COLL. (ed. 1). 'For' of (Q_1) is left out in subsequent copies; but the repetition of the words by the Nurse, '*for* himself to mar,' shows that it had been improperly omitted. [*Huds.*

WHITE. 'For' is omitted plainly by mere accident.

114. **confidence**] S. WALKER. The Nurse, I imagine, means to say *conference.* So Mistress Quickly, Merry Wives, I, near the end: 'and I will tell your worship more of the wart the next time we have confidence.' And Dogberry, Much Ado, III, v, *init.*: 'Marry, sir, I would have some confidence with you that decerns you nearly.' *Vice versâ*, in Shirley, Love Tricks, v, near the end, Jenkin, the Welshman, says: '—— well, Jenkin were even best make shurneys back into her own countreys, and never put credits or conferences in any womans in the whole urld.'

115. **indite**] ULR. *Indite*, so very inappropriate as it is, I consider a mere misprint of Q_2, which the other eds. have followed. At all events, I can discover in it neither sense nor wit. My view is upheld by Q_1.

DYCE (ed. 2). Probably we are to suppose that Benvolio uses the word indite in ridicule of the Nurse's '*confidence.*' [*Clarke.*] 1865. I now find Walker asking, 'Is this ["indite"] in imitation of the Nurse's "confidence"?'—'*Crit.*,' &c., vol. iii, p. 226.

WHITE. 'Indite' is not improbably in ridicule of the *Nurse's* 'confidence;' for Benvolio can be slyly ironical; but it is possibly a mere misprint of Q_2.

KTLY. Benvolio was probably anticipating the Nurse's language.

116. **So ho!**] JOHNS. Mercutio having roared out *So ho!* the cry of the sports-

Mer. No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.— [*Sings.*

An old hare hoar,
And an old hare hoar,
Is very good meat in Lent:
But a hare that is hoar,
Is too much for a score,
When it hoars ere it be spent.—

Romeo, will you come to your father's? we'll to dinner thither.

Rom. I will follow you.

Mer. Farewell, ancient lady; farewell, [*singing*] 'lady, lady, lady.' [*Exeunt Mercutio and Benvolio.*

119. [Sings.] Singing. Capell. om. QqFf, Rowe, &c. Var. Knt. Coll. (ed. 1), Del. Sta. Hal. Ktly. He walkes by them, and sings. (Q_1) Ulr.

120–125. *An old...spent.*] As in Capell. Two lines, QqFf. Four in (Q_1) Coll. Huds. Ulr. Del. White, Hal.

128.* [singing] Dyce (Farmer conj.), Coll. (ed. 2), White, Cambr.

128. *farewell...lady'*] Separate line, in italics, Coll. (ed. 2) (MS).

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men when they start a hare [*Clarke*], Romeo asks *what he has found.* And Mercutio answers, *No hare*, &c. The rest is a series of quibbles unworthy of explanation, which he who does not understand needs not lament his ignorance. [*Hal.*

A. C. *So ho!* is the term made use of in the field when the hare is found in her seat [*Sta.*], and not when she is started. [*Hal.*

120. **hoar**] STEEV. *Hoar* or *hoary* is often used for *mouldy*, as things grow white from moulding. [*Sing. Huds.*] So in *Pierce Pennyless's Supplication to the Devil*, 1595: '—— as *hoary* as Dutch butter.' Again in F. Beaumont's Letter to Speght on his edition of Chaucer, 1602: 'Many of Chaucer's words are become, as it were, vinew'd and *hoarie* with over long lying.' Again in *Every Man out of his Humour*: '—— his grain . . . might rot Within the *hoary* ricks.' [*Hal.*

HALLIWELL. 'A wenching fellow, having beene out all night, was asked where he had been, who was answered, a hunting. A hunting, quoth the other; where, I prethee? Marry, in Bloomsbury Park, replyed the fellow. How, quoth his friend, in Bloomsbury Park? That was too little purpose, for I am sure there is nere a *hare* in it.'—*Mirth in Abundance*, 1659.

120–125. MAL. These lines appear to have been part of an old song. [*Sing. Huds. Dyce.*

STA. This may be so, but is more probably an extempore rhyme sung by Mercutio for the nonce.

COLL. (ed. 2). A not very intelligible fragment of some old ballad.

126. **to dinner**] CLARKE. This, among many other passages in Sh., shows that twelve o'clock, or a little after, was the usual hour for dinner in his time.

128. **'lady, lady, lady.'**] T. WARTON [Note on Twelfth Night, II, iii]. The ballad of Susanna, from whence this line is taken, was licensed by T. Colwell, in 1592, under the title of The goodly and constant Wyfe Susanna. [*Sing. Huds. Dyce.*

STA. A stanza is given in Percy's '*Reliques*,' vol. i, p. 204:

Nurse. Marry, farewell!—I pray you, sir, what saucy merchant was this, that was so full of his ropery? 131

130. *Marry, farewell!*] (Q_1) Mal. om. QqFf, Ulr. Sta. 131. *ropery*] *roguery* F_4, Rowe, Pope, Han.

'There dwelt a man in Babylon Of reputation great by fame;
He took to wife a faire woman,
Susanna she was callde by name: A woman fair and vertuous; Lady, lady:
Why should we not of her learn thus To live godly?'

COLL. (ed. 2). It was a very favorite tune, and Mercutio, according to the (MS.), here sang a part of it.

130. **Marry, farewell**] ULR. In view of the vexation and rage of the Nurse it seems to me psychologically more correct that she should return no answer to Mercutio's derisive farewell. I think, therefore, that these words were, with good reason, left out by the later edd.

130. **merchant**] STEEV. This term, which was, and still is, frequently applied to the lowest sort of dealers, seems to have been used in contradistinction to *gentleman*. The term *chap*, i. e., *chapman*, a word of the same import with *merchant* in its less respectable sense, is still in use among the vulgar as a general denomination for any person of whom they mean to speak with freedom or disrespect. In Churchyard's *Chance*, 1580: 'What *saucie merchaunt* speaketh now, saied Venus in her rage.' [*Sing. Sta.*

DOUCE. *Whetstone*, in his *Mirour for magestrates of cyties*, 1584, speaking of the usurious practices of the citizens of London who attended the gaming-houses for the purpose of supplying the gentlemen players with money, has the following: 'The extremity of these mens dealings hath beene and is so cruell as there is a natural malice generally impressed in the hearts of the gentlemen of England towards the citizens of London, insomuch as if they odiously name a man, they foorthwith call him a *trimme merchaunt*. In like despight the citizen calleth every rascall a *joly gentleman*. And truly this mortall envie betweene these two woorthie estates was first engendred of the cruell usage of covetous merchaunts in hard bargaines gotten of gentlemen, and nourished with malitious words and revenges taken of both parties.' [*Knt. Hal.*

DYCE. Compare, in *The Faire Maide of Bristow*, 1605, 'What [s]ausie merchant have you got there?' Sig. B. ii.

WHITE. Sometimes used of old in the derogatory sense now attached to 'huckster.

HALLIWELL. Barnaby Rich, in his New Description of Ireland, 1610, p. 69, speaking of the shop-keepers of Dublin, says: 'The trade that they commonly use is but to London; from thence they do furnish themselves with all sortes of wares for their shoppes, for shipping they have none belonging to the towne that is worth the speaking of, yet they will bee called merchanttes; and hee that hath but a barrell of salt or a barre or two of iron, in his shop, is called a merchant; he that doth but sel earthen pottes and pannes, sope, otmeale, trenchers, and such other like trash, is no lesse than a merchant: there bee shopkeepers in Dublin that all the warres they are able to shewe are not worth a poore English pedlar's packe, and yet all these bee merchantes.'

131. **ropery**] STEEV. Anciently used in the same sense as *roguery* is now. In *The Three Ladies of London*, 1584: 'Thou art very pleasant and full of thy *roperye*.' [*Sing. Verp. Huds.*] *Rope-tricks* are mentioned in another place. [*Sing. Coll. Verp. Huds.*

Rom. A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month. 134

Nurse. An 'a speak any thing against me, I'll take him down, an 'a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills! I am none of his skainsmates!—And thou

135, 136. *An*] Pope. *And* QqFf.
138. *his*] *her* Q_5.
flirt-gills] *flurt gills* Q_2. *flurt gils* Q_3. *flurt-gils* Ff. *gil-flurts* Q_4Q_5. *skains-mates*] F_4. *skaines mates* $(Q_1)QqF_1F_2$. *skains mates* F_3. *kinsmates* M. Mason conj. *stews-mates* Bubier conj.*
To her man. Rowe. Turning to Peter. Cambr. from (Q_1).

DOUCE. The word seems to have been deemed unworthy of a place in our early dictionaries, and was probably coined in the mint of the slang or canting crew. It savours strongly of the halter, and appears to have signified a low kind of knavish waggery. From some other words of similar import it may derive illustration. Thus a *rope-rype* is defined in Hulæt's *Abecedarium* to be 'an ungracious waghalter, *nequam*;' and in Minshew's dictionary, 'one ripe for a rope, or for whom the gallowes grones.' A *roper* has nearly the same definition in the English vocabulary at the end of Thomasii *Dictionarium*, 1615; but the word occasionally denoted a crafty fellow, or one who would practise a fraud against another (for which he might deserve hanging). So in the book of blasing of arms or coat-armour, ascribed to Dame Juliana Berners, the author says, 'which crosse I saw but late in tharmes of a noble man; the which in very dede was sometyme *a crafty man, a roper*, as he himself sayd,' sig. Aij. b. *Roper* had also another sense, which, though rather foreign to the present purpose, is so quaintly expressed in one of our old dictionaries that the insertion of it will doubtless be excused: 'Roper, *restio*, is he that looketh in at John Roper's window by translation, he that hangeth himselfe.'—Hulæt's *Abcedarium* Anglico-Latinum, 1552, fo.

NARES. The same as roguery, well deserving of a rope.

COLL. Churchyard, in his 'Choice' (Sign. Cc iii), uses *roperipe* as an adjective: 'But gallows lucke and *roperipe* happe.'

STA. That is, *ribaldry*.

WHITE. 'Ropery,' 'rope ripe' and 'rope-tricks' were all used with humourous reference to acts deemed worthy of hempen expiation; and these, in Sh.'s time, included almost every violation of public order or the laws of property.

138. **flirt-gills**] NARES. An arbitrary transposition of the compound word *gill-flirt*, that is, a *flirting-gill*, a woman of light behavior. The *gilly-flower*, from the resemblance of its name to the word *gill-flirt*, was considered as an emblem of falsehood. *Gill* was a current and familiar term for a female. As in the proverb, 'Every Jack must have his *Gill*,' Ray says it ought to be written *Jyll*, being a familiar substitute for *Julia* or *Juliana*. *Gill*, however, may be safely written, for from Juliana was derived the popular name *Gillian*, as well as *Gillet* from Julietta, either of which would supply the abbreviation *Gill*.

STA. The meaning of *flirt-gills* is not far to seek. It implied, like *fiz-gig*, another term of the same age, a *wild, flirting, romping wench*.

must stand by too, and suffer every knave to use me at his pleasure? 140

WHITE. In Middleton's *Family of Love*, I, ii, Song:

'Now, if I list, will I love no more, Nor longer wait upon a gill,
Since every place now yields a wench. If one will not, another will.'

138. **skains-mates**] MAL. This means, I apprehend, *cut-throat companions.* ['Possibly,'—*Coll.* 'Probably,'—*Cham.*

STEEV. A *skein*, or *skain*, was either a knife or *a short dagger.* By *skains-mates* the Nurse means his loose companions who frequent the fencing-school with him, where we may suppose the exercise of this weapon was taught. Green, in his Quip for an Upstart Courtier, describes 'an ill-favoured knave, who wore by his side a *skeine* like a brewer's bung-knife.' *Skein* is the Irish word for a *knife.* [*Sing.* (ed. 1), *Corn. Huds.*

DOUCE. The objection to these interpretations is, that the Nurse could not very well compare herself with characters which it is presumed would scarcely be found among females of any description. One commentator [M. Mason] thinks that she uses *skains-mates* for *kins-mates*, but the existence of such a term may be questioned. Besides, the Nurse blunders only in the use of less obvious words. The following conjecture is therefore offered, but not with entire confidence in its propriety. It will be recollected that there are *skeins of thread*, so that the good nurse may perhaps mean nothing more than *sempstresses*, a word not always used in the most honorable acceptation. She had before stated that she was 'none of his flirt-gills.' [*Hal.*

WARNER. I rather take it to mean one who assists in winding off a skein of silk, for it must be done by two; and I am told these are at this time, among the weavers in Spital-fields, looked upon as the lowest kind of people. [*Hal.*

NARES. A companion of some sort, from the term *mate;* but Mercutio and the Nurse could not well be *mates*, either in *sword* play or in winding *skains* of silk. I am inclined to think that the old lady means 'roaring or swaggering companions.'

COLL. (ed. 1). *Skene* is used by many writers of the time. R. Armin, in his 'Nest of Ninnies,' 1608 (reprinted by the Sh. Society), has this passage: 'If I do stick in the bogs, help me out—not with your good *skene* head me.'

DYCE (*'Remarks,'* &c.). This interpretation [Collier's approval of Malone] cannot be right, because the Nurse is evidently speaking of Mercutio's *female* companions. The meaning of *skains-mates* (if not a misprint, which I suspect it is) remains to be discovered. [*Sing.* (ed. 2), subs.

HUDS. [Malone's interpretation and Dyce's objection quoted]. We do not quite see how this should be decisive.

COLL. (ed. 2). [Dyce's remark quoted that *female* associates are alluded to]. Just the contrary; for she has already referred to his female companions as 'flirt-gills.' She means that she is no companion of his, whether female or not.

WALKER. Read '*scurvy*-mates;' see context. Scurvy, in the old plays, is written indiscriminately with an *sc* or an *sk*, a *y* or an *ie;* see this very passage. *Skuruie* might easily be mistaken for *skaines* by an eye like that of a printer; perhaps, too, the intrusive final *s* (Art. xxxviii) may have crept in here; though there is no need of calling in its assistance.

STA. This has been a sore puzzle to all the commentators. The difficulty, after all, proves of easy solution. The word *skain*, I am told by a Kentishman, was formerly a familiar term in parts of Kent to express what we now call a *scape-grace* or

Peter. I saw no man use you at his pleasure; if I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel and the law on my side. 144

Nurse. Now, afore God, I am so vexed that every part about me quivers. Scurvy knave!—Pray you, sir, a word; and as I told you, my young lady bade me inquire you out; what she bade me say, I will keep to myself: but first let me tell ye, if ye should lead her into a fool's paradise, as they say, it were a very gross kind of behaviour, as they say; for the gentlewoman is young, and therefore, if you should deal double with her, truly it were an ill thing to be offered to any gentlewoman, and very weak dealing. 153

142. *out, I*] *out: I* Q_2Q_5. *out. I* Momm.

147, 148. *bade...bade*] *bad...bad* (Q_1) Capell. *bid...bid* QqFf, Rowe, &c. Sta. *bade...bid* Coll. Ulr. Del. White, Clarke, Hal.

149. *into a*] (Q_1) Theob. *in a* QqFf, Coll. Ulr. Del. White, Hal. *into* Rowe (ed. 2),* Pope, Han.

150. *gentlewoman*] *gentlewomen* F_2.

153. *weak*] *wicked* Coll. (ed. 2) (MS.), Ulr.

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ne'er-do-well; just the sort of person the worthy old Nurse would entertain a horror of being considered a companion to. Even at this day, my informant says, *skain* is often heard in the Isle of Thanet and about the adjacent coast, in the sense of a *reckless, dare-devil* sort of fellow. [*White, Dyce* (ed. 2), *Clarke.*

CHAM. The *skeen-dubh,* or black knife, is common in Ireland and the Highlands.

149. **fool's paradise**] MAL. In Barnabe Rich's *Farewell:* 'Knowing the fashion of you men to be such, as by praisyng our beautie, you think to bring us into a *foole's paradize.*' [*Nares.*

NARES. Deceptive good fortune.

153. **weak**] COLL. ['*Notes and Emend.*,' &c., p. 388]. We can easily believe that 'weak' is here not the proper epithet, and the (MS.) warrants us in altering it. The copyist probably misheard.

ULR. *Weak* is a clearly inappropriate adjective, which would have been long since recognized as a misprint, had not the Nurse always been credited with all kinds of uncouth and ridiculous expressions.

SING. ('*Sh. Vindicated,*' 1853, p. 232). Collier's emendation is very specious; but the Nurse is not very precise in her language, and the word *weak* may be intended as a characteristic misapplication.

SING. (ed. 2). The Nurse is not very precise in her language; she confounds *weak* and *wicked.*

COLL. (ed. 2). No commentator ever thought of this want of precision until it was shown in our '*Notes and Emend.*'

WHITE. '*Wicked,*' from Collier's (MS.), is perhaps what the Nurse means to say.

CLARKE. To substitute *wicked* for 'weak' would be to destroy the point of the passage, which is that the Nurse intends to use a most forcible expression, and blunders upon a most feeble one.

Rom. Nurse, commend me to thy lady and mistress. I protest unto thee—

Nurse. Good heart, and, i' faith, I will tell her as much. Lord, Lord, she will be a joyful woman.

Rom. What wilt thou tell her, nurse? thou dost not mark me.

Nurse. I will tell her, sir, that you do protest; which, as I take it, is a gentlemanlike offer.

Rom. Bid her devise some means to come to shrift
This afternoon;
And there she shall at Friar Laurence' cell
Be shrived and married. Here is for thy pains.

Nurse. No, truly, sir; not a penny.

Rom. Go to; I say you shall.

Nurse. This afternoon, sir? well, she shall be there.

Rom. And stay, good nurse; behind the abbey-wall
Within this hour my man shall be with thee,
And bring thee cords made like a tackled stair;
Which to the high top-gallant of my joy
Must be my convoy in the secret night.
Farewell; be trusty, and I'll quit thy pains;
Farewell; commend me to thy mistress.

154. *Nurse,*] om. Rowe, &c.
155. *thee*—] *thee.* QqF$_1$.
159. *me.*] *mee.* Q$_5$. *me?* or *mee?* The rest, Rowe.
161. *a*] om. Q$_4$.
162, 163. *Bid...afternoon;*] Capell. One line, Q$_2$Q$_3$Ff. Prose, Q$_4$Q$_5$. *Bid her devise* Separate line, Del. Cambr. *afternoon...* Ktly.
164. *Laurence'*] Pope. *Lawrence* QqFf. *Lawrence's* Rowe.
169. *stay*] Qq. *stay thou* Ff, Rowe. *nurse;...wall*] White. Anon. conj.* *nurse...wall,* QqF$_1$F$_2$F$_3$ (*wall:* Q$_5$). *nurse,...wall,* F$_4$, Rowe. *nurse,... wall:* Pope, &c. Capell, Var. et cet.
171. *thee*] *the* F$_2$F$_3$.
174. *quit*] Q$_2$. *quite* The rest, Rowe, Capell, Knt. Dyce (ed 2). *'quite* Coll. Ulr. Del. Huds. White. *'quit* Hal.
175. *Farewell...mis.ress.*] om. Pope, &c. Johns.
mistress] *mistress; nurse* Martley conj.* *misteress* Ktly.

162–165. **Bid . . . married**] Dyce (ed. 2). From the broken metre, but more particularly from the word '*there,*' which would seem to refer to some previously mentioned locality, I conclude that this speech is mutilated. In (Q$_1$) it is still shorter.

Ktly. There is something lost here; perhaps '*to the Franciscan Convent.*'

171. **a tackled stair**] Johns. Like stairs of rope in the tackle of a ship.

Mal. *A stair,* for *a flight of stairs,* is still the language of Scotland, and was probably once common to both kingdoms. [*Sing. Huds.*

175. **mistress**] S. Walker ('*Vers.*,' p. 47). This word is particularly frequent as a trisyllable.

Nurse. Now God in heaven bless thee! Hark you, sir.

Rom. What say'st thou, my dear nurse?

Nurse. Is your man secret? Did you ne'er hear say,
Two may keep counsel, putting one away?

Rom. I warrant thee, my man's as true as steel.

Nurse. Well, sir; my mistress is the sweetest lady—Lord, Lord! when 'twas a little prating thing—O, there is a nobleman in town, one Paris, that would fain lay knife aboard; but she, good soul, had as lieve see a toad, a very toad, as see him. I anger her sometimes, and tell her that Paris is the properer man; but, I'll warrant you, when I say so, she looks as pale as any clout in the versal world. Doth not rosemary and Romeo begin both with a letter?

177. *say'st*] *sayest* Pope, &c.
178, 179. Verse, Rowe. Prose, QqFf, White.
180. *I warrant*] *Warrant* QqF_1, White.
man's] Rowe. *mans* Qq. *man* Ff.
181–197. As verse by Capell.
184. *lieve*] Q_5, Pope. *leeve* $Q_2Q_3Q_4$ $F_1F_2F_3$. *live* F_4, Rowe. *lief* Dyce, Clarke, Cambr.
185. *I anger*] *I do anger* Capell.
187. *versal*] QqFf, Rowe, &c. Capell, Dyce, Cambr. *varsal* Han. Johns. et cet.

178. **Is your,** &c.] MOMMSEN (*'Proleg.,'* p. 144). Sh. does not by any means follow Marlowe's convenient custom of giving all the lesser speeches in prose. We find Mercutio, for example, from the beginning of this scene, designedly made to speak in prose, while Benvolio, the graver character, first uses blank verse, then, from line 9 on, falling into the tone of Mercutio, and also speaking in prose. The second speech of Mercutio, line 4, is at best only half rhythmical. At the end of this scene, when the jesting speeches end, Romeo uses verse again, the Nurse comes in with prose, Romeo keeps on in verse, and now the Nurse falls partly into it, rises to a trivial rhyming proverb (which she turns upside down), but soon falls back into her prosaic tattle. In like manner in III, i, we find prose and verse alternating, according as the more elevated, or the more common, tone is meant to preponderate. It is indeed very doubtful, in my judgment, whether Romeo's speech, III, i, 80–84, was not meant as prose.

180. **I warrant**] WHITE. One of the modernizations of F_2 was the addition of the pronoun *'I,'* in which it has been universally followed hitherto. The elision was common in Sh.'s day and long after. [*Dyce* (ed. 2).

182. **little prating thing**] MAL. So in the Poem:

> 'And how she gave her sucke in youth, she leaveth not to tell,
> A pretty babe (quod she) it was when it was yong;
> *Lord* how it could full pretely have *prated* with it tong!' [*Sing.*

184. **as lieve**] W. SANDYS (*'Sh. Illustrated by the Dialect of Cornwall,'* Sh. Soc. Papers, vol. iii, p. 23). 'She'd *as lev* see a toa-ad,' would an old Cornish nurse say.

185. **sometimes**] CLARKE. But a few hours have in fact elapsed since last night's interview between the lovers, yet the dramatic effect of a longer period is thus given to the interval by the introduction of the single word 'sometimes.'

Rom. Ay, nurse; what of that? both with an R. 189
Nurse. Ah, mocker! that's the dog's name; R is for the—

190. *Ah,*] Rowe. *A* QqFf.
dog's name;] *dog, name* Q_2. *dog's; or dog's letter,* Farmer conj.
190, 191. *R is for the—No;*] (Ritson conj.), Del. Cambr. Ktly. *R. is for the no,* $Q_2Q_3Q_4$Ff. *R. is for the no.* Q_5. *R. is for thee? No;* Theob. (Warb.), Coll. Ulr. White. *R. is not for thee,* Han. *R is for the nonce;* Steev., 1773. (Johns. conj.). *R for thee? no;* Capell. *R. is for the dog. No;* Steev., 1778 (Tyrwhitt conj.), Var. Knt. Huds. Dyce, Sta. Clarke, Hal.
No] om. Sing. (ed. 2).

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188. **rosemary**] MAL. Rosemary, being conceived to have the power of strengthening the memory, was an emblem of remembrance and of the affection of lovers, and (for this reason, probably,) was worn at weddings. [*Corn.*] So in a *Handfull of Pleasant Delites*, &c., 1584: '*Rosemary* is for *remembrance*, Betweene us daie and night.' Again, in our author's Hamlet, IV, v, 175. That rosemary was much used at weddings, appears from many passages in the old plays. So in The Noble Spanish Soldier, 1634: 'I meet few but are stuck with a *rosemary;* every one ask'd me who was to be *married?*' Again, in The Wit of a Woman, 1604: 'Wine and cakes, and *rosemary* and *nosegaies?* What, a *wedding?*' [*Hal.*

STEEV. The Nurse, I believe, is guiltless of so much meaning as is here imputed to her question. [*Hal.*

MAL. What then does she mean? We are told, immediately afterwards, that Juliet has 'the prettiest sententious of it.' [*Hal.*

DYCE. It was used both at weddings and at funerals. [Compare note on IV, v, 79.]

190. **dog's name**] WARB. The Nurse, who, we must suppose, could not read, thought Romeo had mocked her, and says: 'No, sure, I know better; our dog's name is R, yours begins with another letter.' This is natural enough and in character. R put her in mind of that sound which is made by dogs when they snarl, R in schools being called *The dog's letter.* Ben Jonson, in his English Grammar, says: *R is the dog's letter, and hirreth in the sound.* [*Sing. Knt. Corn. Verp. Huds. Clarke.*] 'Irritata canis quod R. R. quam plurima dicat.'—*Lucil.* [*Sing. Huds.*

FARMER. The dog's letter is exemplified in Barclay's Ship of Fools, 1578:

> 'This man malicious, which troubled is with wrath,
> Nought els soundeth but the hoorse letter R.
> Though all be well, yet he none aunswere hath
> Save the *dogges letter* glowming with nar, nar.'
> [*Sing. Huds. Sta. Hal. Clarke.*

DOUCE. Erasmus, in explaining the adage 'canina facundia,' says: 'R. litera quæ in rixando prima est, canina vocatur.' [*Knt. Verp.*] I think it is used in this sense more than once in Rabelais; and, in the Alchemist, Subtle says, in making out Abel Drugger's name: 'And right anenst him a dog snarling *er.*' [*Sing.*

RITSON. Tyrwhitt's alteration is certainly superior to either Warburton's or Dr. Johnson's,—not but the old reading is as good, if not better, when properly regulated. [*Del.*

TODD. The following is an illustration of dogs from Nash's *Summer's Last Will and Testament*, 1600: 'They *arre* and barke at night against the moone.' [*Sing. Knt. Verp. Huds. Clarke.*

NARES. There is good classical authority for calling R the dog's letter, though

No; I know it begins with some other letter—and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

191. *some*] *no* Rowe, Pope. *another* Theob. Warb. Johns. 193. *that it would*] *'Twould* Capell.

Warburton has quoted a verse from Lucilius that does not exist. The verse really is: Irritata canis quod, homo quam, planiu' dicit. It alludes, indeed, to the letter R, but does not introduce it. Persius also says: Sonat hæc de nare canina litera. [*Sta.*] But the idea has been taken up in all ages, and must have been very familiar in Sh.'s time, or he would not have put it into the mouth of the old Nurse, whom the context shows to be unable to spell. Sh. would find it in the commonest books of his time. His friend Jonson's Grammar was not published perhaps in his lifetime; but he might have heard from him, in conversation, that 'R is *the dog's letter*, and hurreth in the sound.' Or he might have studied the curious rebus in the Alchemist (ii, 6) on Abel Drugger's name.

KNT. In Holland's translation of Plutarch's Morals: 'a dog is, by nature, fell and quarrelsome, given to *arre* and war upon a very small occasion.'

COLL. (ed. 1). The meaning of this passage seems to have been hitherto mistaken, owing to 'thee' in the old copies (as was often the case) having been misprinted *the*. The Nurse means to ask, 'how can R, which is the dog's name, be *for thee?*' And she answers herself, 'No; I know Romeo begins with some other letter.' The modern text has usually followed the suggestion of Tyrwhitt; but no change is necessary beyond the mere alteration of *the* to 'thee.' It is singular that this trifling change should not have been suggested before ['long ago' (ed. 2)]. [*Verp.*

DYCE (*'Remarks,'* &c., p. 171). Collier is not aware that the 'trifling change' which he has made here was not only proposed by Warburton, but, at his suggestion, inserted in the text by Theobald. I think it quite wrong; 'R *is* for thee?' being by no means a simple or natural mode of putting the question. The strong probability is, that the word 'dog' (as Tyrwhitt conjectured) has dropt out from the text.

ULR. It is to me very doubtful whether the foregoing emendation [Warburton's] is the true one or not, for the reason that the Nurse has always hitherto addressed Romeo as 'you;' and the sudden transition to the 'Thou' appears wholly purposeless. I am more inclined to suspect a misprint in 'no,' and instead thereof would read 'dog,' as Tyrwhitt conjectures; but then drop the 'no' before which Tyrwhitt inserts 'dog.'

DEL. Ritson's emendation, which only changes the punctuation of the old text, is the most plausible.

WHITE. Collier more reasonably supposes that 'the' was printed for 'thee,' which often happened.

DYCE. Even in the days of the Romans, *R* was called *the dog's* letter, from its resemblance in sound to the snarling of a dog. Lucilius alludes to it in a fragment which is quoted with various corruptions by Nonius Marcellus, Charisius, and Donatus on Terence, and which Joseph Scaliger amended thus: 'Irritata canes quod, homo quàm, planiu' dicit' ('canes' being the nom. sing. fem.); and Persius has 'Sonat hic de nare canina Litera,' sat. i, 109. Ben Jonson, in his *English Grammar*, says that R 'Is the *dog's* letter, and hurreth in the sound; the tongue striking the inner palate

Rom. Commend me to thy lady. [*Exit Romeo.*

Nurse. Ay, a thousand times.—Peter! 195

Pet. Anon?

194. *lady.*] *lady*— Pope, &c. [Exit Romeo.] Rowe. om. QqFf, Before *Peter!* line 195, Dyce, Cambr.

195. *Ay*] om. Rowe, Pope, Han. *times. Peter!*] Han. *times Peter.* Q_2. *times. Peter?* Q_3Q_4Ff, Rowe, Pope. *times. Peter.* Q_5. *times. Peter,*—Theob. Warb. Johns.

196. *Anon?*] Theob. *Anon.* QqFf, Rowe, Pope, Han. Ulr. Sing. (ed. 2), Huds. White, Ktly. *Anon!* Del. Cambr.

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with a trembling about the teeth.'—*Works*, vol. ix, p. 281, ed. Gifford; and various passages to the same effect might be cited from our early authors.

GERALD MASSEY ('*Sh.'s Sonnets*,' &c., London, 1866, p. 471). Now, here is more meant than meets the eye. The Nurse is being used. There is something that she does not quite fathom, yet her lady does. She is prettily wise over a pleasant conceit. Romeo understands it, too, if we may judge by his judicious answer. The Nurse, however, knows there is *another letter* involved. There is a name that begins with a different letter to the one sounded; but this name is not in the Play, therefore it cannot be Rosemary, which the Nurse knows does not begin with an 'R.' Name and letter have to do with Romeo; the lady sees how, but the Nurse, who started to tell the lover a good joke about Juliet's playing with his name, is puzzled in the midst of it; can't make it out exactly, but it's a capital joke, and it would do his heart good to see how it pleases the lady, who is learned in the matter, though she, the Nurse, be no scholar! We shall find a meaning for the first time if Southampton be the original of Romeo, and make sense of the Nurse's nonsense by supposing, as we well may, that here is an *aside* on the part of the Poet to his friends, and that the name which begins with *another letter* than the one first sounded is Wriothesley! This bit of Sh.'s fun has perplexed his commentators most amusingly; their hunt after the Dog and the 'dog's letter R' being the best fun of all. The only 'dog' in the Nurse's mind is that 'mocker' of herself, the audacious lover of her young lady. Romeo has put her out of reckoning by saying 'both with an R.' And the Nurse, with the familiarity of an old household favorite, and a chuckle of her amorous old heart, says: 'Ah you dog, you, "R" is for "Rosemary" and also for—*no, there's some other letter*, and my lady knows all about it;' only she says this half to herself, as she tries to catch the missing meaning of her speech, the very point of her story. 'Rosemary' is merely the herb of that name. '*That's* for remembrance' with Juliet, not for the name of a dog! The second Dog is Tyrwhitt's, not Sh.'s. In the present instance the Poet is using the Nurse for the amusement of his friends, just as he uses Mrs. Quickly and Dogberry for ours; that is, by making ignorance a dark reflector of light for us; causing them to hit the mark of his meaning for us whilst missing it for themselves; thus we are flattered and they are befooled.

CLARKE. We think that the Nurse is made to say 'the dog's name' instead of 'the dog's letter,' partly because Sh. has a mode of using a popularly known phrase and giving it a touch of his own peculiar fashion, partly because it gives an effect of blunder and confusion to the old woman's diction here, and partly because the word 'name' thus introduced forms the antecedent to 'it' in the next clause of the sentence: 'I know *it* begins with some other letter'—meaning 'the name I am thinking of,—Romeo.'

Nurse. Peter, take my fan, and go before. [*Exeunt.*

SCENE V. *Capulet's orchard.*

Enter JULIET.

Jul. The clock struck nine when I did send the nurse;
In half an hour she promised to return.
Perchance she cannot meet him; that's not so.
O, she is lame! love's heralds should be thoughts,
Which ten times faster glide than the sun's beams
Driving back shadows over lowering hills;
Therefore do nimble-pinion'd doves draw love,

197. *Peter...before*] (Q_1) Steev. *Before and apace* QqFf, Ulr. (*Before*, F_4, Rowe, Knt. Corn. Del. Sta. White.) *Take my fan and go before* Pope, &c. *Before; and walk apace* Capell. *Peter... before, and apace.* Cambr.

SCENE V.] Han. SCENE VI. Rowe. ACT III. SCENE II. Capell.

Capulet's orchard.] Globe, Dyce (ed. 2), Cambr. Capulet's House. Rowe, &c. Capulet's Garden. Capell, Var. et cet.

4. *heralds*] *heraulds* $Q_2Q_3Q_4F_4$. *Herauld* F_1F_3. *Herauid* F_2.

5. *glide*] F_4. *glides* The rest, Rowe. *sun's beams*] *sun-beams* Rowe, &c.

6. *back*] *black* Coll. (MS.) *lowering*] *lowring* QqFf, Rowe, &c. Bos. Camp. Knt. (ed. 1), Sta. *low'ring* Har. Sing. (ed. 2), White, Ktly. Knt. (ed. 2). *louring* Sing. (ed. 1), Globe, Dyce (ed. 2), Cambr.

7. *nimble-pinion'd*] Hyphen, Pope.

197. **my fan**] DEL. (*Lexikon*). Sh., having once before made the public laugh over Peter and the fan, in revising the play, struck out the repetition of the joke. But the edd. cannot thus resign him, and therefore bring him to light again out of (Q_1).

DYCE. The fans used by ladies in Sh.'s time consisted generally of ostrich or other feathers stuck into handles, which were sometimes very costly, being made of silver, gold, or ivory inlaid: 'In the Sidney Papers, published by Collins, a fan is presented to Queen Elizabeth for a New-Year's gift, the handle of which was studded with diamonds.'—T. WARTON.

4. **be thoughts**] STEEV. Sh. seems to have thought the idea, contained in the corresponding lines in (Q_1), too valuable to be lost. He has therefore inserted it in Romeo's first speech to the Apothecary in V, i, 64, 65. [*Sing.*

6. **back shadows**] COLL. (ed. 2). Juliet is probably referring to the rapid manner in which the sun's light drives back the shadows in which the hills are involved. Here, perhaps, the (MS.) misheard 'back,' and wrote *black* in his margin in consequence.

7. **love**] KNT. The 'love' thus drawn was the queen of love, for the 'wind-swift Cupid' had 'wings.' Sh. had here the same idea which suggested his own beautiful description at the close of the Venus and Adonis:

> 'Thus weary of the world, away she hies,
> And yokes her silver doves; by whose swift aid,
> Their mistress, mounted, through the empty skies
> In her light chariot quickly is convey'd—'

And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine till twelve
Is three long hours; yet she is not come.
Had she affections and warm youthful blood,
She'd be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me;
But old folks, many feign as they were dead;
Unwieldy, slow, heavy and pale as lead.—

11. *Is three*] *Is there* Q_2. *I three* Ff. *Ay three* Rowe, Pope. *Are three* Han. *yet*] *and yet* Rowe, &c. (Han.).

13. *She'd be as*] Rowe. *She'ld be as* $F_2F_3F_4$. *She would be as* QqF_1, Dyce (ed. 1), Cambr. *She would be* Anon. conj.*

15. *And his to me:*] *And his to me would send her back again.* Seymour conj. *And his to me would bandy her again* Ktly.

15, 16. Arranged as in Rowe.

16. *many feign*] *marry, feign* Johns. *marry, fare* White. *marry, seem* Ktly. *tarry, faith,* Bullock conj.*

17. *pale*] *dull* Coll. (MS.), Ktly.

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13. **She'd**] MOMMSEN. So violent a crasis as *can't, don't, I'd, he'd, of's, in't, in's* is never found in passages of lofty style in this play. In the present line, if we may not erase '*as*,' we can by synizesis pronounce *be as* as one syllable, like the word *ear*.

14. **bandy**] NARES. Originally a term at tennis; from *bander*, Fr.

16. **many feign**] COLL. (*'Notes and Emend.,'* &c., ed. 2, 1853). There must be something wrong here; why should 'old folks feign as dead?' Feign is spelt 'faine,' and it turns out to be a misprint for *seeme* (the long *s* being in fault), and the three lines are thus reduced to two in the (MS.):

'And his to me; but old folks *seem* as dead;
Unwieldy, slow, heavy and *dull* as lead.'

There appears very little fitness in saying that old folks are 'pale as lead;' for though the epithet in itself is intelligible enough, to state that old folks are 'dull as lead' is far more applicable to Juliet's complaint.

WHITE. Hitherto 'faine' has been accepted as a spelling of 'feign,' though with a universally-expressed opinion that the passage was corrupt. But is it not clear that '*many faine*' is a misprint of '*marry, fare*'? [*Dyce* (ed. 2).

DYCE (ed. 2). But 'fare' has no propriety here. (Qy., had the MS. 'moue yfaith' ('move i' faith'), which was corrupted into '*many fain*'?)

KTLY. 'Many faine' is nonsense; for 'many' *marry* has been proposed, and I adopt it, reading *fare* (to go, to move along, a Spenserian term) for 'faine.' In Cor. ii, 2, we have again *ąin* for *ar*. For 'pale' we should probably read *dull*. See Timon, II, i, 228. We have elsewhere (Merc. of Ven., II, vii, 8) '*dull* lead.' Moreover, lead is not pale, and the Nurse would seem to have been rather a jolly, rubicund sort of woman. If *fare* be the right reading, it would almost require *dull*. On the other hand we have in Chaucer (Tr. and Cr., ii): 'With asshen *pale as lede*,' and (Dream) 'That *pale* he wax as any *lede*.'

Enter Nurse, *with* PETER.

O God, she comes!—O honey nurse, what news?
Hast thou met with him? Send thy man away.
Nurse. Peter, stay at the gate. [*Exit Peter.*
Jul. Now, good sweet nurse,—O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.
Nurse. I am a-weary; give me leave awhile.
Fie, how my bones ache! what a jaunt have I had!
Jul. I would thou hadst my bones and I thy news.
Nay, come, I pray thee, speak; good, good nurse, speak.

Enter Nurse, with Peter.] Theob. Enter Nurse. QqFf. After *she comes!* Dyce, Clarke.
18. *O God*] *O good* Johns. *O 'now'* Cham.
20. [Exit...] Theob. om. QqFf.
21. Two lines in Ff.
look'st] *lookest* $Q_2Q_3F_1$. *lookes* F_2. *looks* F_3.
22. *Though news*] *Though t' news* Allen conj. MS.
23. *sham'st*] *shamest* Q_2Q_3.
25. *give me leave*] *let me rest* (Q_1) Pope, &c.
26. *jaunt*] *jaunce* Q_2Q_3, Cambr.
had] om. Q_2.
28. *good, good*] *good* $F_2F_3F_4$, Pope, Han.

CAMBR. Q_2 reads here:

'*M.* And his to me, but old folks, many fain as they wer dead,
Vnwieldie, slowe, heauie, and pale as lead.'

And this is followed with slight variations of spelling by Q_3. Q_4 and Q_5 omit the *M.*, as do Ff, which give the passage thus:

'And his to me, but old folkes,
Many faine as they were dead,
Vnwieldie, slow, heauy, and pale as lead.'

Pope omits the lines, 'But old folks . . . . lead,' thinking probably that they are due to interpolation, a supposition which the unmeaning '*M.*' in the earlier Quartos seems to confirm.

26. ache] S. WALKER. (*'Vers.'* p. 117). ACHE, ACHES (the noun substantive), are pronounced AITCH, AITCHES. Examples are familiar. See particularly Much Ado, &c., III, iv, with the var. notes, vol. vii, p. 99. Was it not also pronounced *atch?* (Compare *bake* and *batch*, &c.) Was the word pronounced both ways? I believe that the verb was uniformly *ake*. It is at least frequently, if not always, so printed; and in some places the pronunciation is established by the metre or otherwise. Instances of the spelling *ake* in the Folio.—Rom. and Jul. [the present line, and line 47]; Coriolanus, III, i, 108, also II, ii, 152; Timon, III, v, 96; Tempest, III, iii, 2. [For proofs drawn from the metre and from plays on words from other poets, vide ad loc. p. 119.] ED.

26. had] MOMMSEN. If the Nurse's speech be disjointed, the omission of this word by Q_2 is noteworthy.

Nurse. Jesu, what haste? can you not stay awhile?
Do you not see that I am out of breath?
Jul. How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that;
Say either, and I'll stay the circumstance;
Let me be satisfied, is't good or bad?
Nurse. Well, you have made a simple choice; you know not how to choose a man. Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare; he is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb. Go thy ways, wench; serve God. What, have you dined at home?
Jul. No, no; but all this did I know before.
What says he of our marriage? what of that?
Nurse. Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces.
My back o' t' other side,—O, my back, my back!
Beshrew your heart for sending me about,
To catch my death with jaunting up and down!
Jul. I' faith, I am sorry that thou art not well.

29. *Jesu*] om. Johns. Cham.
29–34. *Jesu....excuse*] *Give me some Aqua Vitæ.* Pope, from (Q_1), Han.
30. *that*] om. F_2., *how* F_3F_4, Rowe.
32. *me that*] Sing. (ed. 2), Dyce, White, Cambr. Ktly. *me, that* QqFf, Huds. *me—that* Capell et cet.
35. *Is*] Jul. *Is* Pope, Han.
38–44. As verse by Capell.
40. *better than any*] *no better than another* Warb.
leg excels] *legs excels* $F_1F_2F_3$. *legs excell* F_4, Rowe, &c.
41. *a body*] *body* Q_4Q_5. *a bawdy* $F_2F_3F_4$. *a Baw-dy* Rowe. *a bo-dy* Pope, Theob.
43. *I'll*] *I* $F_2F_3F_4$, Rowe, &c.
gentle as a] *gentle a* Ff, Rowe.
44. *dined*] *dined*, Allen conj. MS.
45. *this*] *this this* F_1.
49. *My back...side*] *My back! o' t' other side* Coll. Ulr. Sing. (ed. 2), Huds. White, Clarke, Hal. Ktly.
o' t' other] *a tother* QqFf.
O] $F_2F_3F_4$. *a* $Q_2Q_3Q_4$. *o* F_1. *ah* Q_5, Cambr.
51. *jaunting*] *jauncing* Cambr. from Q_2Q_3.
52. *not well*] *so well* F_1. *so ill* F_2 F_3F_4, Rowe, &c.

42. flower] HUNTER. The apparent want of coherence between 'the flower of courtesy' and 'as gentle as a lamb' is not to be charged to the Nurse's want of proper concatenation in her stock of ideas, the name of one of the flowers, the *Flower Gentle*, being in her mind.

Sweet, sweet, sweet nurse, tell me, what says my love?
Nurse. Your love says, like an honest gentleman,
And a courteous, and a kind, and a handsome,
And, I warrant, a virtuous,—Where is your mother?
Jul. Where is my mother! why, she is within;
Where should she be? How oddly thou repliest!
'Your love says, like an honest gentleman,
Where is your mother?'
Nurse. O God's lady dear!
Are you so hot? marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward do your messages yourself.
Jul. Here's such a coil!—come, what says Romeo?
Nurse. Have you got leave to go to shrift to-day?
Jul. I have.
Nurse. Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife.
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.

54–56. *Your...mother?*] QqFf. Capell ends second line at *warrant:* Steev. at *handsome, and.* Prose by Cambr. (S. Walker conj.).

57, 58. As in Rowe. Two lines, the first ending *be?* Qq. Three, ending *mother?...be?...repliest,* Ff.

60. *your mother*] *my mother* $F_2F_3F_4$, Rowe.

O...dear!] om. Johns. *O...hot?* om. Cham.

70. *They'll...any*] *They'll be in scarlet straitway at my* Han. Coll. (MS.) Ulr.

54. **Your love says**, &c.] DYCE. Is this speech slightly corrupted? or ought it to be printed as prose? [*Vide* S. WALKER (*'Crit.,'* vol. i, p. 21).] ED.

ULR. The loquacity of the Nurse, her praise of Romeo's looks, her hesitation in delivering his message, all are features to be found in Arthur Brooke's poem. The very answer which Romeo gives the Nurse in the preceding scene—*'she shall be shriv'd and married'*—is word for word in Brooke. The latter also expressly states that Romeo had given gold to the Nurse.

64. **coil**] NARES. Noise, tumult, difficulty. Of very uncertain derivation.

DYCE. Bustle, stir, tumult, turmoil.

CLARKE. Sh. sometimes uses it to express what is signified in modern parlance by 'fuss,' 'to-do.'

70. **They'll . . . . news**] COLL. ['*Notes and Emend.*']. It was not 'at any news' that Juliet's cheeks would be in scarlet, but at the particular and joyful tidings brought by the Nurse.

ULR. The old reading yields no sense, and has been left unmolested by the edd. only because it is the Nurse who speaks. The correction of Collier's (MS.), although it departs widely from the text, I unhesitatingly adopt.

COLL. (ed. 2). We do not feel warranted in varying here from the ordinary text,

Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark;
I am the drudge, and toil in your delight;
But you shall bear the burthen soon at night.
Go; I'll to dinner; hie you to the cell.

Jul. Hie to high fortune!—Honest nurse, farewell. [*Exeunt.*

SCENE VI. *Friar Laurence's cell.*

Enter FRIAR LAURENCE *and* ROMEO.

Fri. L. So smile the heavens upon this holy act
That after-hours with sorrow chide us not!

73. *climb*] *climde* Q_3F_1.
SCENE VI.] Han. SCENE VII. ROWE. ACT III. SCENE III. Capell.
Friar Laurence's cell.] Capell. The Monastery. Rowe, &c.
2. *after-hours*] Hyphen, Pope.

although the emendation of the (MS.) has some plausibility. The question is, whether the Nurse means to make an allusion to Juliet's general habit of blushing 'at any news,' or whether she alludes to the scarlet that must be called up into the cheeks of the heroine by the particular intelligence she is to communicate. We think the former, because the Nurse has already told the most important and interesting part of her information.

WHITE. The old text has an appropriate meaning and must stand.

DYCE (ed. 2). Walker ('*Crit.*' vol. ii, p. 255) would read '*straight at* my next *news*.' But according to Capell the original text is right: 'at such talk (of love and Romeo), *any* talk of that kind, says the speaker, 'tis their custom to put on "*scarlet.*" '—*Notes*, &c., vol. ii, P. iv, p. 12.

KTLY. In the errata of a work printed in 1754 I met 'for *my* r. *any*.' I, however, read in preference, 'They will be straight in scarlet at my news.'

Sc. VI.] STEEV. This was entirely new-formed after the first copy. [*Sing. Knt. Coll. Huds.*

WHITE ('*Introd.*' p. 22). The traces of another hand than Sh.'s that have attracted my attention in (Q_1) are not many, but they seem to me unmistakable. The first that I noticed is this entire Scene. It will be observed that the variations in (Q_1) from the later version are of the most material nature; or rather that the whole Scene was rewritten, and but a few lines of the earlier version was retained. The change made upon the revision was not in all respects for the better. In the Friar's second speech the line, 'So light a foot ne'er hurts the trodden flower,' contains a daintier and more graceful, and therefore it would seem, a more appropriate, figure than, 'so light a foot Will ne'er wear out the everlasting flint,' although the three lines that follow these last have a fancy and a rhythm peculiarly Shakspearian; and again, in *Juliet's* reply, 'I am, if I be day, Come to my sun: shine forth, and make me fair,' has a touch of poetry more exquisite and more dramatic than is to be found in the rewritten scene, which, unmistakably Sh.'s, is not Sh.'s best. Of the re-

Rom. Amen, amen! but come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare,
It is enough I may but call her mine.
Fri. L. These violent delights have violent ends
And in their triumph die, like fire and powder
Which as they kiss consume. The sweetest honey
Is loathsome in his own deliciousness
And in the taste confounds the appetite.
Therefore, love moderately; long love doth so;
Too swift arrives as tardy as too slow.

7. *love-devouring*] om. Hyphen, F_2 F_3.
what he] *what thou* Seymour conj.
8. *enough I*] *inough. I* $F_1F_2F_3$.
10. *triumph die,*] *triumph: die* F_1.
11. *kiss*] *meet* Pope, &c.
12. *loathsome*] *lothsomnesse* Q_4Q_5.
his] *its* Rowe (ed. 2)*, &c.
15. [Enter Juliet] After line 20, Dyce, White, Cham. Clarke.

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mainder, lines 1026–1033, 1044, 1045, 1050, 1051 of (Q_1) will, I think, hardly be attributed to Sh. at any period of his career, by readers of discrimination, who are well acquainted with his works and those of his elder contemporaries. They are too tame, feeble, and formal, both in rhythm and sense, to have ever been written by him for the stage.

6. **Do thou but**] COLERIDGE ('*Lit. Rem.*' vol. ii, p. 155). The precipitancy, which is the character of the play, is well marked in this short scene of waiting for Juliet's arrival.

9. **These violent**] MAL. So, in The Rape of Lucrece: 'These violent vanities can never last.' [*Sing.*

9. **violent ends**] WALKER ('*Vers.*,' &c., p. 138) cites this line as an instance of the pronunciation of the same word in the same line at one time as a trisyllable and at another as a dissyllable.

14. **love moderately**] VISCHER ('*Aesthetik, oder Wissenschaft des Schönen*,' 1857, vol. iii, p. 1124). In the view of Gervinus, who traces the tragical end throughout to the excess of violent passion, there is a species of tragedy which does not merely illustrate character, but which contains no truth of universal interest beyond the lesson that teaches the duty of moderation, a lesson which, as an abstract proposition of morality, can never be the basis of any great poetic work. Accordingly, Gervinus preaches moderation to Romeo—very properly, doubtless; Friar Lawrence does so too. But had Rômeo minded the lesson, there would have been no impassioned youth, nor would Love have been represented in the Drama in all its power, its infinitude. At another time one may bethink himself that there are other things besides Love in the world,—reflection, duty,—but here and now the divinity of Love is the thing; this it is that is to be represented, an ideal passion. Even here there is,

Enter JULIET.

Here comes the lady. O, so light a foot
Will ne'er wear out the everlasting flint.
A lover may bestride the gossamer
That idles in the wanton summer air,

18, 19. *gossamer...idles*] *gossamour... idles* F_4, Rowe, &c. Capell. *gossamours,...ydeles* Q_2. *gossamours,....ydles* $Q_3F_1F_2$. *gossamours....idles* $Q_4Q_5F_3$. *gossamours....idle* Mal. *gossamers...idle* Var. Knt. (ed. 1), Coll. Ulr. Del. Sing. Huds. Hal. Ktly.

20. *fall; so*] *full so* Eng. Par.*

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besides this passion, the world without, and it is the duty of the lover, doubtless, duly to consider it. It is wrong, and not wrong, in Romeo, that, in the impetuosity of his passion, he forgets it. It is in this twilight that tragedy has place.

15. **Too swift**, &c.] JOHNS. He that travels too fast is as long before he comes to the end of his journey as he that travels slow. Precipitation produces mishap. [*Sing.*

RANN. By means of lets coming in the way—'The more haste, the worse speed.'

16, 17. **light . . . flint**] STEEV. This violent hyperbole appears to me not only more reprehensible, but even less beautiful than the lines as they were originally written, where the lightness of Juliet's motion is accounted for from the cheerful effects the passion of love produced in her mind. [*Sing. Huds.*

16. **so light a foot**] COLL. (ed. 2). Singer, following Steevens in this extract, and not having referred to (Q_1), misquotes it in an accidentally material point, since a comparison shows that 'so light a foot,' as it stands in QqFf, had been misheard by the person who put together (Q_1) (from shorthand or other notes), 'so light *of* foot.' Such was extremely likely to be the case. On any other account the variance is unimportant.

18. **gossamer**] STEEV. The long white filament which flies in the air in summer. [*Dyce.*] In Hannibal and Scipio, 1637, by Nabbes;

> 'Fine as Arachne's web, or gossamer ['*gosshemere.*' NARES],
> Whose curls, when garnished by their dressing, shew
> Like *that spun* ['*thinne.*' NARES] vapour when 'tis pearl'd with dew?'

MAL. See Bullokar's *English Expositor*, 1616: '*Gossomor:* Things that flye like cobwebs in the ayre.'

NARES. From the French, *gossampine*, the cotton tree, which is from *gossipium;* properly, therefore, cotton wool. Also any light downy matter, such as the flying seeds of thistles and other plants. Now used not unfrequently to signify the long, floating cobwebs seen in fine weather in the air.

HOLT WHITE. It is formed from the collected webs of flying spiders, and during calm weather in autumn, sometimes falls in amazing quantities. [*Sing.*

SING. [Note on *Lear*, IV, vi, 49]. Some think it the down of plants; others the vapour arising from boggy or marshy ground in warm weather. The etymon of this word, which has puzzled the lexicographers, is said to be *summer goose* or *summer gauze;* hence 'gauze o' the summer,' its well-known name in the north. See *Horæ Momentæ Cravenæ, or the Craven Dialect Exemplified*, 1824, 8vo, p. 79.

And yet not fall; so light is vanity.
Jul. Good even to my ghostly confessor.
Fri. L. Romeo shall thank thee, daughter, for us both.
Jul. As much to him, else is his thanks too much.
Rom. Ah, Juliet, if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.
Jul. Conceit, more rich in matter than in words,
Brags of his substance, not of ornament:
They are but beggars that can count their worth;

21. [Embraceth the Friar.] Allen conj. MS.
23. *else is*] $Q_2Q_3F_4$, Capell, Del. Dyce, Sta. White, Cambr. *else in* $Q_4F_1F_2Q_5F_3$. *else are* Rowe, &c., Var. et cet.
23. [Embraceth Romeo.] Allen conj. MS. from (Q_1).

20. **vanity**] CLARKE. Here used for 'trivial pursuit,' 'vain delight.' The word was much employed in this sense by divines in Sh.'s time; and with much propriety is so put into the good old Friar's mouth.

23. **else is**] CLARKE. Though 'thanks' was sometimes treated as a noun singular, we do not believe that Sh.'s ear would have allowed him to write '*As* much to him, *else is his thanks* too much.'

30. **conceit**] MAL. It here means *imagination.* [*Sing.*] So in The Rape of Lucrece: '—— which the *conceited* painter drew,' &c. [*Sta.*

CRAIK ['*Eng. of Sh.*,' p. 135]. To *conceit* is another form of our still familiar to *conceive.* And the noun *conceit*, which survives with a limited meaning (the conception of a man by himself, which is so apt to be one of over-estimation), is also frequent in Sh. with the sense, nearly, of what we now call *conception*, in general. Sometimes it is used in a sense which might almost be said to be the opposite of what it now means; as when Juliet [in this passage] employs it as the term to denote her all-absorbing affection for Romeo; or as when Gratiano, in the Mer. of Ven., I, i, 90, speaks of a sort of men who

> 'do a wilful stillness entertain,
> With purpose to be dress'd in an opinion
> Of wisdom, gravity, profound conceit'—

that is, deep thought. So, again, when Rosaline, in Love's Lab., II, i, 72, speaking of Biron, describes his 'fair tongue' as 'conceit's expositor,' all that she means is, that speech is the expounder of thought. The scriptural expression, still in familiar use, 'wise in his own conceit,' means merely wise in his own thought, or in his own eyes, as we are told in the margin the Hebrew literally signifies. In the New Testament, where we have 'in their own conceits,' the Greek is simply *παρ' ἑαυτοῖς* (in or with themselves).

32. **beggars**] STEEV. In Ant. and Cleo., I, i, 15: 'There's beggary in the love that can be reckoned.' [*Sing.*

But my true love is grown to such excess,
I cannot sum up half my sum of wealth.

Fri. L. Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone
Till holy church incorporate two in one. [*Exeunt.*

ACT III.

SCENE I. *A public place.*

Enter MERCUTIO, BENVOLIO, Page, *and* Servants.

Ben. I pray thee, good Mercutio, let's retire:
The day is hot, the Capulets abroad,
And, if we meet, we shall not 'scape a brawl;
For now these hot days is the mad blood stirring.

Mer. Thou art like one of those fellows that when he enters the confines of a tavern claps me his sword upon the table, and says 'God send me no need of thee!' and by the operation of

34. *sum...my*] Capell. *sum up sum of half my* Q_2Q_3, Sta. Cambr. *summe up some of halfe my* Q_4Q_5. *sum up some of halfe my* Ff. *sum up some half of my* Rowe. *sum up one half of my* Pope, &c. *sum up sums of half my* Johns. *sum the sum of half my* Anon. conj. ap. Rann, Coll. (MS.)

ACT III. SCENE I.] Rowe. om. QqFf. ACT III. SCENE IV. Capell.

A public place.] Capell. The street. Rowe, &c.

Enter....] Capell. Enter Mercutio, Benvolio, and men. QqFf.

2. *Capulets*] *Capels* Q_2Q_3.

3. *And, if*] *An if* Del. and S. Walker conj.

3, 4. As in Rowe. Prose, QqFf.

5. *those*] F_4. *these* $QqF_1F_2F_3$, Sta.

7, 8. *of the*] *of a* Rowe, Pope, Han.

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34. **sum up half**] STA. The meaning seems plain enough,—'I cannot sum up the sum or total of half my wealth.'

2. **The day is hot**] JOHNSON. It is observed that, in Italy, almost all assassinations are committed during the heat of summer. [*Sing. Corn. Verp. Hal.*

REED. In Sir Thomas Smith's Commonwealth of England, 1583, b. ii, c. xix, p. 70: 'And commonly every yeere or each second yeere in the beginning of sommer or afterwards (*for in the warme time people for the most part be more unruly*), even in the calm time of peace, the prince with his counsell,' &c., &c. [*Sing. Hal. Clarke.*

3. **And, if**] WALKER (*'Crit.'* vol. ii, p. 153). *And if* [Read *an if.* ED.] is always, in the old plays, printed *and if;* indeed, *an* is uniformly written *and*, except in the form *an 't were*, which is, I think, made one word. [Foot-note by LETTSOM. Not

the second cup draws it on the drawer, when indeed there is no need.

Ben. Am I like such a fellow? 10

Mer. Come, come, thou art as hot a Jack in thy mood as any in Italy, and as soon moved to be moody and as soon moody to be moved.

Ben. And what to? 14

Mer. Nay, an there were two such, we should have none shortly, for one would kill the other. Thou! why, thou wilt quarrel with a man that hath a hair more, or a hair less, in his beard than thou hast. Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes; what eye, but such an eye, would spy out such a quarrel? thy head is as full of quarrels as an egg is full of meat, and yet thy head hath been beaten as addle as an egg for quarrelling. Thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet before Easter? with another, for tying his new shoes with old riband? and yet thou wilt tutor me from quarrelling!

Ben. An I were so apt to quarrel as thou art, any man should buy the fee-simple of my life for an hour and a quarter.

Mer. The fee-simple! O simple! 30

8. *it*] (Q_1) Pope, *him* QqFf, Rowe, Coll. Ulr. Del. Huds. Sta. White, Hal.
14. *to*] Pope. *too* QqFf, Rowe, Sta.
15. *an*] Pope. *and* QqFf, Rowe.
20. *would*] *could* Capell (corrected in Errata).
27. *from*] *for* Q_5, Pope, &c. Capell, White.
28. *An*] Capell. *And* QqFf, Rowe. *If* Pope, &c.

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uniformly. The folio, Midsum. N. D., I, ii, p. 147, col. 2, has 'and 'twere any Nightingale;' and so in 1 Hen. IV: II, i and ii, p. 53, col. 1, and p. 54, col. 1, 'And 'twere not as good a deede as,' &c.] Many of the errors to which this gave rise are, as yet, uncorrected.

8. **draws it**] DEL. *Draws* is a neuter verb, and *him*, of QqFf, is the pleonastic Dativus ethicus.

10. **Am I**] CLARKE. The quietness of this retort, with the slight but significant emphasis which we imagine thrown upon the '*I*,' admirably gives point to the humorous effect of Mercutio's lecturing Benvolio—the sedate and peace-making Benvolio, and lectured by Mercutio, of all people!—for the sin of quarrelsomeness.

14. **what to**] STA. *And what too*, of the old copies, means 'And what *else?*' or 'What *more?*' [*Dyce.*

27. **tutor**] MAL. Thou wilt endeavor to restrain me, by prudential advice, from quarrelling. [*Sing.*

Enter TYBALT *and others.*

Ben. By my head, here come the Capulets.

Mer. By my heel, I care not.

Tyb. Follow me close, for I will speak to them:—
Gentlemen, good den; a word with one of you. 34

Mer. And but one word with one of us? couple it with something; make it a word and a blow.

Tyb. You shall find me apt enough to that, sir, an you will give me occasion.

Mer. Could you not take some occasion without giving?

Tyb. Mercutio, thou consort'st with Romeo,— 40

Mer. Consort! what, dost thou make us minstrels? an thou make minstrels of us, look to hear nothing but discords; here's my fiddlestick; here's that shall make you dance. 'Zounds, consort!

Ben. We talk here in the public haunt of men. 45

30. Enter...] Han. Enter Tybalt, Petruchio, and others. QqFf. Transferred by Coll. Ulr. Del. Sing. (ed. 2), Huds. White, Hal. Ktly. to follow line 31; by Dyce, Sta. Clarke, to follow line 32.

31. *come the Capulets*] *comes the Capulets* $Q_2Q_3Q_4F_1$.

35. *us?*] *us*, Q_2.

37. *an*] Capell, Knt. Del. Dyce, Sta. Cambr. *and* QqFf, Rowe. *if* Pope, &c. Var. et cet.

38. *will*] *shall* Q_5.

40. *consort'st*] *consortest* Qq, Bos. Sing. Knt. Corn. Haz. Ktly.

Romeo,—] Capell. *Romeo—* Rowe, &c. *Romeo.* $QqF_1F_3F_4$. *Romeo,* F_2.

41. *an*] Capell. *and* QqFf. *if* Pope, &c.

43. *'Zounds,*] *Zounds* Qq. *Come* Ff. *Come,* Rowe. *Come!* Johns.

[Laying his Hand on his Sword. Rowe. Striking his hilts. Coll. (ed. 2) (MS.)

33. **Follow me**] MAL. I strongly suspect this line and the stage-direction of Q_2 to be an interpolation; for would Tybalt's partisans suffer him to be killed without taking part in the affray? That they do not join in it appears from the account given by Benvolio. [*Hal.*

STEEV. Malone forgets that, even in his own ed., Tybalt is not killed while his partisans are on the stage. They go out with him after he has wounded Mercutio; and he himself re-enters, unattended, when he fights with Romeo. [*Hal.*

34. **Gentlemen, good den**] WALKER (*'Vers.,'* p. 189). Gentlemen is very often a dissyllable. [This line cited.]

41. **Consort**] SING. To comprehend Mercutio's captious indignation it should be remembered that *a consort* was the old term for a set or company of musicians, according to Bullokar and Phillips. [*Huds. Sta. Dyce.*

CLARKE. Mercutio, who was an invited guest at Capulet's feast, is so much an intimate of that family that one of its members thinks he has a right to call him to account for his constant association with the son to the head of the rival House.

43. **'Zounds**] WHITE. 'Come' of F_1 was in deference to the Stat. 3 Jac. I.

Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart; here all eyes gaze on us.
Mer. Men's eyes were made to look, and let them gaze;
I will not budge for no man's pleasure, I.

Enter ROMEO.

Tyb. Well, peace be with you, sir; here comes my man.
Mer. But I'll be hang'd, sir, if he wear your livery.
Marry, go before to field, he'll be your follower;
Your worship in that sense may call him—man.
Tyb. Romeo, the hate I bear thee can afford
No better term than this,—thou art a villain.
Rom. Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage

47. *Or*] *And* Capell, Dyce, Coll. (MS.), Cham. Clarke, Ktly.
50. Enter Romeo] After line 51, Dyce, Cham. Clarke. After line 54, Sta.
53. *before*] *first* Pope, &c.
54. *him—man*] Capell. *him man* QqFf, Rowe, &c. Dyce, White, Cambr.
55. *hate*] (Q_1) Pope. *love* QqFf, Theob. &c. Knt. Corn. Del. Sta. Cambr.
57. *that*] om. Capell.
58. *excuse*] *exceed* Coll. (MS.)

47. **Or reason**] DYCE. A mistake occasioned by the '*Or*' which commences the next line.

WHITE. Benvolio presents a triple alternative: either to withdraw to a private place, or to discuss the matter quietly where they were, or else to part company; and it is supremely in character that on such an occasion he should perceive and suggest all these methods of avoiding public scandal.

CLARKE. It is more likely that Benvolio should recommend his friends to retire and talk over their grievances coolly, than that he should offer them three alternatives.

48. **depart**] STA. Or else *part*. See Love's Lab. L., II, i: 'Which we much rather had *depart* withal.'

50. **I will . . . I**] STA. The duplication of the pronoun is a construction of frequent use in the language of Sh.'s time. So in The Tempest, III, iii:

> '*You* are three men of sin, whom destiny
> (That hath to instrument this lower world
> And what is in't) the never-surfeited sea
> Hath caus'd to belch up *you*.'

55. **the love**] DEL. ('*Lex.*'). This is of course ironical. Most edd. adopt the much feebler reading of (Q_1), whereto '*can afford*' does not exactly apply. An offer or grant of *love* can be expected, but not of *hate*.

ULR. I follow (Q_1) because Coll.'s (MS.) has '*hate*,' and because, moreover, Tybalt appears to be too wild and furious to avail himself of ironical expressions.

58. **excuse**] COLL. (ed. 2). The (MS.) means that the love Romeo bears Tybalt goes far beyond the rage he should otherwise have felt at such a greeting.

To such a greeting: villain am I none;
Therefore farewell; I see thou know'st me not.
Tyb. Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.
Rom. I do protest, I never injured thee,
But love thee better than thou canst devise,
Till thou shalt know the reason of my love:
And so, good Capulet,—which name I tender
As dearly as mine own,—be satisfied.
Mer. O calm, dishonourable, vile submission!
A la stoccata carries it away. [*Draws.*
Tybalt, you rat-catcher, will you walk?
Tyb. What wouldst thou have with me?
Mer. Good king of cats, nothing but one of your nine lives,

59. *am I*] *I am* Q_5, Pope, &c. om. $F_2F_3F_4$, Rowe.
60. *know'st*] *knowest* Q_2Q_3.
61. *injuries*] *iniures* F_2.
63. *injured*] *iniuried* Q_2, Momm.
64. *love*] *lov'd* Ff, Rowe.
devise,] *devise:* $Q_2Q_3Q_4F_1F_2F_3$. *devise;* F_4, Rowe, &c. *devise* Cambr.
67. *mine*] Q_2. *my* The rest, Rowe, &c. Capell.
69. *A la stoccata*] Capell. *Alla stucatho* QqF_1, Pope. *Allastucatho* $F_2F_3F_4$, Rowe. *Ah! la Stoccata* Theob. Warb. Johns. *Ha! la stoccata* Han. *Alla stoccata* Knt. Dyce (ed. 2), Cambr. *carries it away.*] *carry it away!* Lettsom conj.
[Draws.] Capell. om. QqFf.
70. *you rat-catcher,*] *You, Rat-catcher,* Rowe.
will] *come, will* Han.
71. *wouldst*] $Q_2Q_5F_4$. *woulds* The rest.

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58. **appertaining rage To**] WALKER (*'Crit.,'* vol. i, p. 162) [cites this as a peculiar construction with the adjective]; that is, *rage appertaining to.*

63. **injured**] MOMMSEN. The old and especially more correct form, *injuried* (cf. Nares, ed. Halliw. s. v), is to be preferred, used as it is here in manifest reference to the preceding substantive, and with a thoroughly denominative application. No one seems to have noticed it; all adopt the more common form, *injured,* of (Q_1) and Q_3, or rather the *injur'd* of F_1. In the beginning of the seventeenth century, the old form had already vanished, and was frequently omitted from older pieces by the printers. Yet it is found undoubtedly a few times in Lyly (before 1584), Marlowe (before 1586), and Heywood (before 1604). See Dyce in Marl. I, p. 19. The latter learned commentator, as well as all the others, failed to notice it in this passage, where it is an interesting archaism.

69. **A la stoccata**] STEEV. *Stoccata* is the Italian term for a thrust or stab with a rapier. [*Sing. Knt. Verp. Huds. Sta.*

ULR. Mercutio uses *la stoccata* as one word, and places before it the indefinite article *a.* He intends to say: 'Only a well-directed thrust carries away this shameful submission.' Schlegel's translation is here incorrect.

CLARKE. Mercutio jocosely gives this term as a title for Tybalt.

72. **king of cats**] MAL. Alluding to his name. [*Sing. Ulr. Del. Huds.*

that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? make haste, lest mine be about your ears ere it be out. 76

Tyb. I am for you. [*Drawing.*

Rom. Gentle Mercutio, put thy rapier up.

Mer. Come, sir, your passado. [*They fight.*

73. *me hereafter,*] *me, hereafter* Rowe.
74. *dry-beat*] Hyphen by Rowe.* (ed. 2?)
75. *pilcher*] *pilche* Warb. Ktly. *pitcher* Sing. (ed. 2). *pilch, sir,* Sta. conj.
77. [Drawing.] Rowe. om. QqFf.
79. [They fight.] Capell.

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74. **dry-beat**] CLARKE. That is, *severely beat.* Dry in the sense of 'hard,' 'severe,' comes indirectly from *drien*, an ancient verb for endure or suffer, and the Scottish and old English verb to 'dree,' which has the same meaning. Lord Bacon, and Butler in his 'Hudibras,' use the word in this sense. Also it is in Com. of Err. II, ii, 64.

75. **pilcher**] WARB. We should read *pilche*, which signifies a cloak or coat of skins, meaning the scabbard. [*Sing. Huds.*

STEEV. This explanation is, I believe, just. Nash, in Pierce Pennyless, 1595, speaks of a carman in a leather *pilche*. [*Sing.* (ed. 1), *Huds. Clarke.*] Again, in Decker's Satiromastix, 1602: 'I'll beat five pounds out of his leather *pilch*.' Again, 'Thou hast forgot how thou ambled'st in a leather *pilch*, by a play-waggon in the highway, and took'st mad Jeronimo's part, to get service among the mimicks.' It appears from this passage that Ben Jonson acted the part of *Hieronimo* in the Spanish tragedy, the speech being addressed to *Horace*, under which character old *Ben* is ridiculed. [*Hal.*

NARES. A scabbard [*Knt.*] from *pylche*, a skin-coat, Saxon. See Skinner.

SING. (ed. 2). There has been a vain attempt to make *Pilcher* signify a leathern sheath, because a Pilch meant a leathern coat or pelt. It is quite evident that in this jocose, bantering speech Mercutio substitutes *Pitcher* for *Scabbard*. The poet was familiar with the proverb 'Pitchers have ears,' of which he has twice availed himself. The *ears*, as every one knows, are the *handles*, which have since been called the *lugs; pitcher* was suggested by the play upon the word *ears*, which is here used for *hilts* in the plural, according to the usage of the poet's time. [*Sta.*

STA. A *pilch* was the name for some outer garment made of leather ['Pierce Penniless,' 1592, cited], and the word might be applied suitably enough for the leathern sheath of a rapier. Perhaps we should read, 'out of his pilch, sir,' &c.

COLL. (ed. 2). No other instance has been adduced of the use of this word in this way in any other author. [*Verp. White.*] Very likely the last syllable was accidentally added by the printer, and that Mercutio said, 'Pluck your sword out of his *pilch*.' [*Ulr.*

DYCE. A scabbard, a sheath.

KTLY. I think the right word is *pilche*, a leathern coat. In V, i, 202, the sheath of a dagger is termed its house.

Rom. Draw, Benvolio; beat down their weapons. 80
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! good Mercutio! [*Exeunt Tybalt and his Partisans.*

Mer. I am hurt;
A plague o' both your houses! I am sped: 85
Is he gone, and hath nothing?

Ben. What, art thou hurt?

Mer. Ay, ay, a scratch, a scratch; marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon. [*Exit Page.*

Rom. Courage, man; the hurt cannot be much. 89

Mer. No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough, 'twill serve. Ask for me to-morrow, and you shall find me a grave man. I am peppered, I warrant, for

80. *down their weapons*] *their weapons down* Allen conj. MS.

80. [draws and runs between. Capell.

80–84. *Draw...good Mercutio!*] Qq Ff. Capell ends the lines *Benvolio;... shame,...Mercutio,....bandying....Mercutio.* So also Var. (Corn.) Coll. Ulr. Huds. White, Hal. Ktly.

82. [striving to part them. Capell.

83. *Forbid this*] Q_2. *Forbid* Q_3Q_4 Q_5. *Forbidden* Ff, Rowe, &c. Knt. Corn. Del. Sing. (ed. 2), Dyce, Sta. Clarke.

83, 84. *in....Tybalt!*] *Here in Verona:—Tybalt;*— Seymour conj.

83. *Verona*] *Verona's* Q_5.

84. [Exeunt....] Tibalt vnder Romeos arme thrusts Mercutio, in and flyes. (Q_1) Ulr. Away Tybalt. Qq. Exit Tybalt. Ff. Tybalt under Romeo's arm stabs Mercutio and flies with his followers. Cambr.

85. *o' both your*] Dyce, Cham. Hal. Cambr. Knt. (ed. 2). *a both* Qq. *a both the* F_1. *of both the* $F_2F_3F_4$, Rowe, &c. *o' both the* Capell, Var. et cet.

88. [Exit Page.] Capell. om. QqFf.

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85. **your**] DYCE. The 'the' [of Ff] being evidently an error, for presently after Mercutio twice exclaims, '*A plague o' both your houses!*'

WHITE. Possibly y^r was mistaken for y^e, and we should read as afterward, '*your* houses.'

92. **grave man**] FARMER. This jest was better in old language than it is at present. Lidgate says, in his elegy upon Chaucer: 'My master *Chaucer* now is *grave*.' [*Sing. Hal.*

STEEV. We meet with the same quibble in The Revenger's Tragedy, 1608, where Vindice dresses up a lady's *skull* and observes: '—— she has a somewhat *grave* look with her.' [*Sta. Hal.*

MAL. In Sir Thomas Overbury's *Description of a Sexton, Characters*, 1616: 'At every church-style commonly there's an ale-house; where let him bee found never so idle-pated, hee is still a *grave drunkard*.' [*Sing. Sta. Hal.*

COLERIDGE (*Lit. Rem.* vol. II, p. 156, ed. 1836). How fine an effect the wit and raillery habitual to Mercutio, even struggling with his pain, give to Romeo's follow-

this world.—A plague o' both your houses!—'Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! a braggart, a rogue, a villain, that fights by the book of arithmetic!—Why the devil came you between us? I was hurt under your arm.

Rom. I thought all for the best.

Mer. Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me: I have it,
And soundly too: your houses! [*Exeunt Mercutio and Benvolio.*

Rom. This gentleman, the prince's near ally,
My very friend, hath got his mortal hurt

93. *o' both*] Capell. *a both* QqF_1. *of both* $F_2F_3F_4$, Rowe, &c. *on both* Johns.
'Zounds] Q_5. *sounds* $Q_2Q_3Q_4$. *What* Ff, Rowe, &c. Capell, Knt. Corn. Ulr.
99. *o' both*] F_4. *a both* The rest. *on both* Johns.
100, 101. *I have it...houses*] Dyce, Cambr. Ktly. One line in QqFf, et cet.
100. *have it*] *ha't* Capell.
101. *soundly too:*] Capell. *soundly too*— Rowe, Pope, Han. *soundly, to* Q_2. *soundly to* $Q_3Q_4F_1Q_5$. *soundly too* F_2. *soundly too*, F_3F_4. *soundly too. Plague o'* Theob. Warb. Johns.
[Exeunt....] Ex. Mer. Ben. Rowe. Exit. QqFf. Exeunt. (Q_1).
102. SCENE II. Pope, Han. Warb.
103. *got his*] *got this* Q_2, Momm. Cambr. *gott his* Q_3.

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ing speech, and at the same time so completely justifying his passionate revenge on Tybalt!

STA. In Italy the funeral follows close upon death; and it was so formerly in England too; hence poor Mercutio's quibble [*Clarke*], and the fact of the narcotic administered to Juliet being tempered to operate only 'two and forty hours,' are strictly in keeping with the usages of the period.

HALLAM (*'Lit. of Europe'*). It seems to have been necessary to keep down the other characters that they might not overpower the principal one; and though we can by no means agree with Dryden, that if Sh. had not killed Mercutio, Mercutio would have killed him, there might have been some danger of his killing Romeo. His brilliant vivacity shows the softness of the other a little to a disadvantage. [*Verp.*

VERPLANCK. Perhaps Hallam has hit upon the true reason, for it is worthy of note that the death of Mercutio is wholly the Poet's own invention. It does not come from the poem or novel, where there is merely an accidental contest between the Capulets and Montagues, whom Romeo, endeavoring to part, is assailed by Tybalt, and kills him in self-defence, not in anger for the murder of a friend.

101. your houses] CLARKE. The ineffectual attempt to repeat his former sentence, 'A plague o' both your houses!'—the shadowy fragment of the one phrase, 'your houses!' being but an insubstantial representation of the other—serves exquisitely to indicate the faint speech of the dying man, and poetically to image his failing powers.

103. got his] MOMMSEN. The universally adopted reading, *got his*, dates merely from a misprint in Q_3, *gott his*, from which Q_4 and F_1 made *got his*.

In my behalf; my reputation stain'd
With Tybalt's slander,—Tybalt, that an hour
Hath been my cousin: O sweet Juliet,
Thy beauty hath made me effeminate,
And in my temper soften'd valour's steel!

Re-enter BENVOLIO.

Ben. O Romeo, Romeo, brave Mercutio's dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.
Rom. This day's black fate on more days doth depend;
This but begins the woe others must end.

Re-enter TYBALT.

Ben. Here comes the furious Tybalt back again.
Rom. Alive, in triumph! and Mercutio slain!

104. *reputation*] *reputation's* S. Walker conj. (Lettsom ap. Dyce.)
106. *cousin*] *kinsman* (Q_1) Capell, Var. (Corn.) Sing. Dyce, Clarke, Cambr.
108. Re-enter...] ...hastily. Capell. Enter... QqFf.
112. *more*] *mo* $Q_2Q_3F_1F_2F_3$. *moe* Q_4. *doth*] *doe* F_2. *do* F_3. *does* F_4, Rowe, &c.
113. *begins the woe*] Q_5, Dyce (ed. 2), Cambr. *begins, the wo* or *woe* $Q_2Q_3Q_4F_1F_2F_3$. *begins the woe,* F_4, Rowe, &c. Capell, et cet. *begins the woe;* Corn.
113. Re-enter...] Capell. Enter... Ff. om. Qq. Transferred by Dyce, White, Clarke to follow line 117.
115. *Alive, in triumph!*] Dyce, from (Q_1), Cambr. *He gan in triumph* Q_2. *He gon in triumph* Q_3Q_4. *He gon in triumph,* F_1F_2. *He gone in triumph,* $Q_5F_3F_4$, Rowe, Ulr. *Alive? in triumph?* Pope, &c. *Again? in triumph?* Capell. *Alive in triumph!* Sta. *Alive! in triumph!* Var. et cet.

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110. aspired] STEEV. In Greene's Card of Fancy, 1608: 'Her haughty mind is too lofty for me to *aspire*.' In Chapman's Ninth Iliad: '—— and *aspir'd* the gods' eternal seats.' We never use this verb at present without some particle, as *to* and *after*. [*Sing. Sta.*

MAL. So also Marlowe, in his Tamburlaine, 1590: 'And both our souls *aspire* celestial thrones.' [*Sing. Sta.*

STA. So to the word *arrive* we always add *at, unto,* or *in;* but the old writers frequently adopted the construction in the text. And our author, 3 Hen. VI: V, iii, 8: '—— those powers that the Queen Hath raised in Gallia have *arriv'd* the coast.'

WHITE. As we now use *attain*.

112. This day's, &c.] JOHNS. This day's unhappy destiny *hangs over* the days yet to come. There will yet be more mischief. [*Sing. Huds.*

115. triumph!] ULR. It seems to me 'He gone' accords much better with the following 'in triumph.'

Away to heaven, respective lenity,
And fire-eyed fury be my conduct now!—
Now, Tybalt, take the 'villain' back again
That late thou gavest me! for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company;
Either thou, or I, or both, must go with him.

Tyb. Thou, wretched boy, that didst consort him here,
Shalt with him hence.

Rom. This shall determine that. [*They fight; Tybalt falls.*

Ben. Romeo, away, be gone!
The citizens are up, and Tybalt slain:
Stand not amazed: the prince will doom thee death
If thou art taken. Hence!—be gone!—away!

Rom. O, I am fortune's fool!

Ben. Why dost thou stay? [*Exit Romeo.*

Enter Citizens, &c.

First Cit. Which way ran he that kill'd Mercutio?
Tybalt, that murderer, which way ran he?

117. *fire-eyed*] Pope from (Q_1). *fier end* Q_2. *fier and* Q_3. *fire and* $Q_4F_1F_2$ Q_5. *Fire, and* F_3F_4, Rowe.

122. *Either*] *Or* (Q_1) Pope, &c.

130. SCENE III. Pope, Han. Warb. Johns.

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116. **respective lenity**] MAL. Cool, considerate gentleness. [*Sing. Huds. Dyce.*

S. WALKER, ('*Crit.*,' vol. i, p. 180), cites this as an exception under his 'Art. xxviii. *Perspective, directive,* &c., are frequently used by Sh. and his contemporaries, so to speak, in a passive sense.'

117. **conduct**] MAL. For *conductor.* [*Sing. Huds. Sta.*

129. **fortune's fool**] JOHNS. I am always running in the way of evil fortune *like* the Fool in the play. 'Thou art death's fool,' in Meas. for Meas. [*Sing. Hal.*

DOUCE. There is certainly no allusion to any *play.* Sh. is very fond of alluding to the *mockery* of fortune. Thus we have, 'Ye fools of fortune.'—*Tim. of Athens.* 'I am the natural fool of fortune.'—*Lear.* In the last passage a pointed allusion is made to the *idiot fool.* Sir J. Suckling uses the same expression in his play of *The Goblins;* and Hamlet speaks of 'the fools of nature,' precisely in the same sense. [*Sing. Hal.*

SING. In Julius Cæsar the expression is, 'He is but fortune's knave.' [*Hal.*

STA. I am the sport of fortune.

CLARKE. It has reference to the 'fool' in the old mysteries, moralities, or dramatic shows, who is represented as the perpetual object of pursuit, mockery, and disaster.

Ben. There lies that Tybalt.
First Cit. Up, sir, go with me;
I charge thee in the prince's name, obey.

Enter Prince, *attended;* MONTAGUE, CAPULET, *their* Wives, *and others.*

Prin. Where are the vile beginners of this fray?
Ben. O noble prince, I can discover all
The unlucky manage of this fatal brawl.
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.
La. Cap. Tybalt, my cousin! O my brother's child!
O prince! O cousin! husband! O, the blood is spilt
Of my dear kinsman!—Prince, as thou art true,
For blood of ours, shed blood of Montague.
O cousin, cousin!
Prin. Benvolio, who began this bloody fray?
Ben. Tybalt, here slain, whom Romeo's hand did slay;

132. *Up*] *You* Coll. (MS.)
133. *name*] *names* F_1.
Enter...] Capell, substantially. Enter Prince, olde Montague, Capulet, their wives and all. QqFf.
134. *vile*] *vild* F_2F_3.
135. *all*] *all:* $Q_2Q_3Q_4$.
140. *O prince!...husband! O,*] *O Prince, O Cozin, husband, O* QqFf. *Unhappy sight! alas* Pope, &c. from (Q_1). *Prince, O—cousin—husband—O—* Johns. *O prince!—O husband!—O,* Capell (corrected to *O cousin!—husband!—O,* in Notes and MS.*) Dyce, White, Clarke, Ktly. *Unhappy sight! ah me,* Mal., from (Q_1), Var. (Corn.)
O, the] *the* Knt. Corn.
143. * *O cousin, cousin!*] om. Pope, &c. (Johns.)
144. *Benvolio*] om. Coll. (MS.)
bloody] Qq. om. Ff, Rowe, &c.

140. **O prince!** &c.] KNT. (ed. 2). Some modern eds. in this and in other passages have adopted the arbitrary course of *making up a text* out of (Q_1) and Q_2 without regard to the important circumstance that this later edition was 'newly corrected, augmented, and amended,'—and that the folio, in nearly every essential particular, follows it.

140. **O cousin!**] DYCE. This line is no doubt corrupted; 'cozin' would seem to have crept into it, in consequence of the transcriber's or printer's eye having caught that word just above. [*White.*

141. **as thou art true**] JOHNS. As thou art *just* and *upright.* [*Sing.*
STEEV. In Rich. III: I, i, 36, 'And if King Edward be as *true* and *just.*' [*Sing.*

145. **Tybalt here slain,** &c.] BOS. In this speech of Benvolio's, as given in (Q_1), the reader will find, I apprehend, both in the rhythm and construction, a much greater resemblance to the style of some of Sh.'s predecessors than to his own. [*White.*
WHITE. ['*Introd.*,' p. 27]. But if the reader will compare this speech with that

Romeo that spoke him fair, bade him bethink
How nice the quarrel was, and urged withal
Your high displeasure: all this, uttered
With gentle breath, calm look, knees humbly bow'd,
Could not take truce with the unruly spleen
Of Tybalt deaf to peace, but that he tilts
With piercing steel at bold Mercutio's breast;
Who, all as hot, turns deadly point to point,
And, with a martial scorn, with one hand beats
Cold death aside, and with the other sends
It back to Tybalt, whose dexterity
Retorts it: Romeo he cries aloud,
'Hold, friends! friends, part!' and, swifter than his tongue,
His agile arm beats down their fatal points,
And 'twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled:
But by and by comes back to Romeo,
Who had but newly entertain'd revenge,
And to't they go like lightning: for, ere I
Could draw to part them, was stout Tybalt slain;

146. *bade*] Mal. *bad* Q_5, Capell. *bid* The rest, Rowe, &c. Sta. Cambr.
149. *bow'd*], *bowed* Qq.
150. *take*] *make* Capell conj.
151. *Tybalt*] *Tybalts* F_1.
157. *it*] *it home* Coll. (ed. 2) (MS.) Ulr.
159. *agile*] *agill* Q_4Q_5. *aged* Q_2Q_3 F_1. *able* $F_2F_3F_4$, Rowe.
165. *And*] *An* F_3F_4.
to't] *toote* Q_2Q_3. *too't* $Q_4F_1F_2$ Q_5.

of Q_2, I think that he will agree with me that it is but another of those passages already alluded to, in which an inferior writer attempted to supply deficiencies in the report of the genuine speech. At least, it is not the work of any 'predecessor' of Sh.

147. **nice**] JOHNS. How *slight*, how *unimportant*, how *petty*. So in V, ii, 18. [*Sing. Coll. Sta.*

SING. (ed. 1). It here means *silly*, *trifling*, or *wanton*. [In note on Tam. of Shr., III, i, 80.] Chaucer's use of *Nice* seems to point at the old Fr. Nice, Niais, *silly*, *weak*, *simple*, which sense suits the passages in Rom. and Jul. [Substantially, *Knt. Coll. Huds.*

STA. It here signifies not *delicate*, *squeamish*, &c., as in some other instances in these plays, but *trivial*, *unimportant*.

152. **Mercutio's breast**] COLERIDGE ('*Lit. Rem.*' vol. ii, p. 156). This small portion of untruth in Benvolio's narrative is finely conceived. [*Huds.*

157. **Retorts it**] SING. ('*Sh. Vindicated*,' p. 232). The interpolation of the word *home* [by Coll. (MS.)] is an unlicensed liberty, and would require better authority than that of the (MS.) to induce us to admit it into the text.

And, as he fell, did Romeo turn and fly;
This is the truth, or let Benvolio die.
La. Cap. He is a kinsman to the Montague,
Affection makes him false, he speaks not true:
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, prince, must give;
Romeo slew Tybalt, Romeo must not live.
Prin. Romeo slew him, he slew Mercutio;
Who now the price of his dear blood doth owe?
Mon. Not Romeo, prince, he was Mercutio's friend;
His fault concludes but what the law should end,
The life of Tybalt.
Prin. And for that offence
Immediately we do exile him hence:
I have an interest in your hate's proceeding,
My blood for your rude brawls doth lie a-bleeding;
But I'll amerce you with so strong a fine,
That you shall all repent the loss of mine:
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses:
Therefore use none: let Romeo hence in haste,

167. *and*] *to* Rowe, &c.
169. *Montague*] *Mountagues* Q_5.
176. *owe?*] Han. *owe.* QqFf.
177. Mon.] Moun. Q_4. Mou. Q_5. Capu. Q_2. Cap. Q_3Ff. La. Cap. Rowe, Pope. La. Mont. Theob., &c.
181. *I have...proceeding*] *I had no interest in your heats preceding* Johns. conj.
hate's] Knt. *hates'* Capell, Var. (Camp.), Sing. Sta. Ktly. *hearts* QqFf, Rowe, Pope, Theob. *heats'* Han. Warb. *hearts'* Johns.
184. *the*] *this* Allen conj. MS.
185. *I will*] *It will* $Q_2Q_3F_1$, Momm.
186. *out*] Qq. *our* Ff, Rowe.

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170. **false**] JOHNSON. The charge of falsehood on Benvolio, though produced at hazard, is very just. The author, who seems to intend the character of Benvolio as good, meant, perhaps, to show how the best minds, in a state of faction and discord, are detorted to criminal partiality. [*Sing. Knt. Corn. Verp. Hal.*

KNT. There is a slight particle of untruth in Benvolio's statement, which, to a certain degree, justifies this charge of Lady Capulet. Tybalt was bent on quarrelling with Romeo, but Mercutio forced on his own quarrel with Tybalt. Dr. Johnson's remark upon this circumstance is worthy of his character as a moralist.

182. **My blood**] S. WALKER. That is, *my kinsman; sanguis meus.*

185. **I will**] MOMM. Q_2 has *It*, referring to *blood*,—compare Gen. iv. 10, *the voice of thy brother's blood crieth unto Me from the ground*,—to me this interpretation is very beautiful.

Else, when he's found, that hour is his last.
Bear hence this body, and attend our will:
Mercy but murders, pardoning those that kill. [*Exeunt.*

SCENE II. *Capulet's orchard.*

Enter JULIET.

Jul. Gallop apace, you fiery-footed steeds,
Towards Phœbus' lodging: such a waggoner

188. *he's*] Theob. *he is* QqFf, Rowe, Pope.
his] *the* Q_5.
190. *but*] *not* F_1.
SCENE II.] Rowe. SCENE IV. Pope. SCENE V. Capell.
Capulet's orchard.] Globe, Dyce (ed. 2), Cambr. Capulet's Garden. Capell, Dyce (ed. 1). An Apartment in Capulet's House. Rowe, &c. Juliet's Apartment. White.
Enter...] ...alone. QqFf. Juliet seated near the window. White.
2. *Towards*] *Toward* $F_2F_3F_4$, Rowe. *To* (Q_1) Pope, Han.
lodging] *mansion* (Q_1) Pope, &c. Var. (Corn.), Coll. Sing. Huds. Clarke, Hal. Ktly.

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190. **Mercy but murders**] MAL. So in Hale's Memorials: 'When I find myself swayed to mercy, let me remember likewise that there is a mercy due to the country.' [*Sing. Hal.*

MAL. So in Stubbes's Anatomie of Abuses, 2d part: 'And yet let the Prince be sure of this, to answere at the day of judgment before the tribunall seate of God for all the offences that the partie pardoned shall commit at any time of his life after. For if the Prince had cutte him off when the lawe had passed on him, that evill had not been committed. To this purpose I remember I have heard a certeine pretie apothegme [apothegme] uttered by a jester to a king. The king had pardoned one of his subjectes that had committed murther, who, being pardoned, committed the like offence againe, and by meanes was pardoned the second time also, and yet filling up the measure of his iniquitie, killed the third, and being brought before the king, the king being verie sorie, asked him why he had killed three men, to whom his jester, standing by, replied, saieing, No (O King) he killed but the first, and thou hast killed the other two; for if thou hadst hanged him up at the first, the other two had not beene killed; therefore thou hast killed them, and shall answere for their bloud. Which thing being heard, the king hanged him up straightway, as he very well deserved.' [*Hal.*

COLL. (ed. 2). In F_1 is another of the places in which the old printers confounded "but" and *not*.

Scene II.] HARTLEY COLERIDGE ('*Essays*,' &c., vol. ii, p. 197). That the conceits in this scene are suitable to tragedy I cannot maintain; but they have a smack of nature. The mind, surprised by sorrow in the midst of playful delights, will not immediately change its tune. The confusion of feelings will produce an antic blending of thoughts, a dance of death.

1. **Gallop apace**] MAL. Sh. probably remembered Marlowe's *King Edward II*, which was performed before 1593:

As Phaethon would whip you to the west,
And bring in cloudy night immediately.—
Spread thy close curtain, love-performing night,
That runaway's eyes may wink, and Romeo
Leap to these arms, untalk'd of and unseen.—
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,

6. *runaway's*] Var. Rann. White, Knt. (ed. 2), Cambr. *runnawayes* Q_2Q_3. *run-awayes* $Q_4F_1Q_5$. *run-awaies* F_2F_3. *run-aways* F_4, Rowe, Pope, Johns. *th' Runaway's* Theob. Han. Warb. *the run-away's* Capell. *That' runaway's* Allen conj. MS. *Rumour's* Huds. (Heath conj.). *run-away* so quoted by Blackstone. *Renomy's* Mason conj. *runagate's* Becket, Hunter, and Muirson conj. *unawares* Knt. (ed. 1), Coll. (ed. 1), Verp. (Z. Jackson conj.). *Luna's* Mitford conj. *rumourous* Sing. conj. (withdrawn). *rumourers* Sing. (ed. 2). *Cynthia's* S. Walker conj. *enemies'* Coll. (ed. 2) (MS.) Heussi. *rude day's* Dyce, Cham. *soon day's* or *roving* Dyce conj. *soon days* Haz. Nimmo. *run-aways'* Del. Sta. Clarke. *sunny day's*, or *curious* or *envious eyes* Clarke conj. (*sun away*) or *unwary* or *runagate* or *run-astray* Taylor MS. conj.* *noon-day's* Anon. (ap. White) conj. *yonder* Leo conj. *runabouts'* Ktly. *Titan's* Bullock conj.* *sun-awake's* Brady conj. *wary ones'* Anon. conj.* *ribalds'* Anon. conj.* *Uranus'* Anon. conj.* *roaming* Anon. conj.* *no man's* Cartwright conj. *runaway spies* H. K. conj. *sun away* Knt. (ed. 2) conj. *sun-aweary* M'Ilwaine conj.

wink,] *weep,* so quoted by Knt. *peep,* Cartwright conj.

7. *Leap*] *Leapt* F_2F_3.

8. *rites*] F_4. *rights* $QqF_1F_2F_3$.

9. *By*] *And by* $Q_2Q_3F_1$.

if love be] *of love to* Q_4. *of love too* Q_5.

'*Gallop apace,* bright Phœbus, through the skie,
And dusky *night* in rusty iron car;
Between you both, shorten the time, I pray,
That I may see that most desired day.'

So in Barnabe Riche's *Farewell:* 'The day to his seeming passed away so slowely that he had thought the stately steedes had bin tired that drawe the chariot of the Sunne, and wished that Phæton had beene there with a whippe.' The first ed. of Riche's Farewell was printed in 1583. [*Sing.*

2. **lodging**] ULR. A majority of the edd. prefer 'mansion.' I see not why.

DEL. Because it sounds more stately.

DYCE. Lodging seems preferable, to say nothing of the word 'mansions' occurring towards the end of this speech. (Compare Petrarch, *Canzone* v:

'Quando vede 'l pastor calare i raggi
Del gran pianeta al nido *ov' egli alberga,*' &c.)

WHITE. 'Mansion' is more ambitious, but less appropriate.

6. **runaways**] The notes upon this word will be found in the Appendix.

9. **their own beauties**] MAL. So in Marlowe's Hero and Leander: '—— dark night is Cupid's day.' [*Sing.*

STEEV. Milton, in his Comus, might here have been indebted to Sh.:

'Virtue could see to do what virtue would,
By her own radiant light, though sun and moon
Were in the flat sea sunk.' [*Sing. Sta.*

It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Play'd for a pair of stainless maidenhoods.
Hood my unmann'd blood bating in my cheeks
With thy black mantle, till strange love grown bold
Think true love acted simple modesty.
Come, night, come, Romeo, come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.

11. *sober-suited*] Hyphen in F_4.
13. *maidenhoods*] $Q_2Q_3F_1$. *maiden-heads* The rest, Rowe, &c. Capell.
14. *bating*] Steev. *bayting* $Q_2Q_3F_1$ F_2F_3. *baiting* $Q_4Q_5F_4$, Rowe, &c. Capell.
15. *grown*] Rowe. *grow* QqFf, Ktly.
16. *Think*] *Thinks* Rowe, &c. (Han.)
19. *new snow on*] *new snow upon* $Q_2Q_3F_1$, Bos. Sing. Knt. Corn. Coll. (ed. 1), Ulr. Del. Ktly. *snow upon* Q_4Q_5, Theob. Warb. Johns. Sing. (ed. 2), Sta. Clarke, Dyce (ed. 2).

10. **civil**] JOHNSON. That is, *grave, decently solemn.* [*Sing. Huds.*

14. **Hood . . . . bating**] STEEV. These are terms of falconry. An *unmanned* hawk is one that is not brought to endure company. *Bating* is fluttering with the wings as striving to fly away. [*Sing. Coll. Verp. Huds. White, Cham.*

KNT. To *man* a hawk was to accustom her to the falconer who trained her.

STA. The hood was the cap with which the hawk was usually hoodwinked. An *unmann'd* hawk was one not sufficiently trained to be familiar with her keeper, and such birds commonly fluttered and beat their wings violently in efforts to escape. See also Tam. of Shr., IV, i, 206.

DYCE. The hawk was *hooded* till let fly at the game.

NARES. To *bate*, probably from *battre*, Fr. It is a natural action with birds, after bathing, to shake the moisture from their wings; also when desirous of their food, or prey. The true meaning of the word is beautifully exemplified in the following passage from Bacon: 'Wherein (viz., in matters of business) I would to God that I were hooded, that I saw less; or that I could perform more; for now I am like a hawk that *bates*, when I see occasion of service; but cannot fly because I am ty'd to another's fist.'

DYCE. '*Bate*, Bateing or Bateth, is when the Hawk fluttereth with her Wings either from Pearch or Fist, as it were striveing to get away; also it is taken for her striving with her Prey, and not forsaking it till it be overcome.'—R. Holme's *Academy of Armory and Blazon*, B. ii, c. xi, p. 238.

15. **strange**] CLARKE. That is, *reserved, retiring.*

15. **grown**] COLL. (ed. 1). Rowe's change was scarcely necessary.

KEIGHTLEY. Rowe was probably right. Still, when we consider the joyous perturbation of Juliet's mind, there may be an asyndeton, and she may be speaking *allo staccato.*

18, 19. **For thou . . . back**] COLERIDGE ('*Lit. Rem.*' vol. ii, p. 156). Indeed, the whole of this speech is imagination strained to the highest; and observe the

Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.—
O, I have bought the mansion of a love,
But not possess'd it, and, though I am sold,
Not yet enjoy'd; so tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them.—O, here comes my nurse,

Enter Nurse, *with cords.*

And she brings news, and every tongue that speaks
But Romeo's name speaks heavenly eloquence.—
Now, nurse, what news? What hast thou there? the cords
That Romeo bid thee fetch?

Nurse. Ay, ay, the cords. [*Throws them down.*

Jul. Ay me! what news? why dost thou wring thy hands?

21. *he*] *I* Q_2Q_3Ff, Ulr. Del.
24. *will be*] *shall be* Q_5.
31. Enter...] QqFf. After line 33, Dyce, Sta. Clarke, White, Cambr. ...at a distance. Capell. Ulr. follows (Q_1).
34, 35. *the cords...fetch*] Han. One line in QqFf.
35. Throws...] Throwing... Capell. om. QqFf.
36. *Ay*] QqFf, Dyce, Cambr. *Ah* Han. et cet.
Ay...hands?] Two lines in Ff.

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blessed effect on the purity of the mind. What would Dryden have made of it? [*Cham.*

CHAM. We may conceive from his treatment of *The Tempest.*

20. **black-browed**] STEEV. In King John, V, vi, 17: 'Why, here walk I, in the *black brow of night.*' [*Sing.*

21. **he shall**] DEL. Juliet demands for herself the life-long possession of her lover, and not until after her death may Night, as her heiress, carry away Romeo. Of the possibility of Romeo's death she cannot, in her present happiness, conceive. [*Ulr.*

25. **garish**] JOHNSON. Milton had this speech in his thoughts when he wrote the following lines in 'Il Penseroso:' 'Till *civil-suited* morn appear,' and 'Hide me from day's *garish* eye.' [*Sing. Sta.*

STEEV. Garish is gaudy, showy. [*Sing. Huds.*] In Rich. III: IV, iv, 89. In Marlowe's Edward II, 1598: '—— march'd like players With *garish* robes.' It sometimes signifies *wild, flighty.* Thus, '—— starting up and *garishly* staring about, especially on the face of Eliosto.'—*Hinde's Eliosto Libidinoso*, 1606. [*Hal.*

Nurse. Ah, well-a-day! he's dead, he's dead, he's dead.
We are undone, lady, we are undone.—
Alack the day!—he's gone, he's killed, he's dead.
Jul. Can heaven be so envious?
Nurse. Romeo can,
Though heaven cannot.—O Romeo, Romeo!—
Who ever would have thought it!—Romeo!
Jul. What devil art thou that dost torment me thus?
This torture should be roar'd in dismal hell.
Hath Romeo slain himself? say thou but 'I,'
And that bare vowel 'I' shall poison more
Than the death-darting eye of cockatrice.

37. *Ah*] Pope. *A* QqFf.
well-a-day] *welady* $Q_3Q_4FfQ_5$. *weraday* Q_2.
he's dead] Thrice in Qq. Twice in Ff, Rowe.
42. *Romeo!*] *Romeo—* Del.
43. Two lines in Ff.
45, 46. *'I'...'I'*] *ay...ay* Rowe, Pope. *ay...I* Corn. White.
47, 48, 49. Read 47, 49, 48 Johns. conj.

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38. **We are, &c.**] KTLY. ('*Milton*,' vol. i, p. 110). This line consists of two choriambs, with an intermediate trochee; and there must be a pause at the end of each. So Milton (*Comus*, v. 666): 'Why are you vext, Lady? why do you frown?'

40. **envious.**] WHITE. So malicious.

42. **Romeo!**] DEL. I doubt that this is here to be considered an exclamation; but it is rather the beginning of a sentence which the Nurse's grief will not permit her to finish.

45. **but 'I,'**] THEOB. At Sh.'s time of day the affirmative adverb *Ay* was generally written *I:* and by this means it both becomes a vowel, and answers in sound to *Eye*, upon which the conceit turns in the second line. [Substantially, *Mal. Sing. Knt. Corn. Verp. Coll. Huds. Sta. White, Dyce.*

CORN. The edd. have here thought it necessary to retain the old spelling [*I* for *ay*]. We have, however, ventured to deviate from this unsightly practice, conceiving that there is sufficient similarity between the sounds of 'ay' and 'I' to point out the intended quibble. This is one of the trivial passages which we easily persuade ourselves have, by some accident or impertinence, been foisted into the genuine text.

COLL. (ed. 2). 'That bare vowel' it is obviously necessary to retain here; but elsewhere we adopt the modern form.

WHITE. It has been necessary to retain the simple vowel *I* twice in this passage.

47. **cockatrice**] REED [Note on 2 Hen. VI: III, ii, 52]. In Albion's England, b. i, c. iii:

> '—— As Æsculap an herdsman did espie,
> That did with easy sight enforce a *basilisk* to flye,
> Albeit naturally that beast doth murther with the eye.' [*Sing. Huds.*

NARES. An imaginary creature, supposed to be produced from a cock's egg; a production long thought to be real. It was said to be in form like a serpent, with the head of a cock. Sir Thomas Browne, however, distinguishes it from the ancient basilisk, and in so doing describes it more particularly. Vide *Enq. into Vulg.*

I am not I, if there be such an I,
Or those eyes shut, that make thee answer 'I.'
If he be slain, say 'I;' or if not, no:
Brief sounds determine of my weal or woe.
Nurse. I saw the wound, I saw it with mine eyes—
God save the mark!—here on his manly breast:
A piteous corse, a bloody piteous corse;
Pale, pale as ashes, all bedaub'd in blood,
All in gore blood: I swounded at the sight.

48–51. *I...woe*] om. Pope, &c.
48. *an I,*] Q_5. *an I.* The rest. *an 'Ay?* Corn.
48–50. *an I,...'I'...'I'*] *an Ay.... Ay....Ay* Rowe, Corn. *an I....ay....ay* White.
49. *shut*] Capell. *shot* QqFf, Rowe.
make thee] Steev., 1778 (Johns. conj.). *makes thee* QqF_1; Capell. *makes the* $F_2F_3F_4$, Rowe.
51. *Brief sounds*] *Briefe, sounds,* $Q_2Q_3Q_4F_1F_2F_3$.
of] om. $Q_2Q_3Q_4$. *or* Coll. (ed. 2) (MS).
55. *bedaub'd*] *bedawde* Q_4. *bedeaw'd* Q_5.
56. *gore blood*] *gore-blood* Dyce, White, Hal. Ktly.
56. *swounded*] (Q_1) Coll. *swouned* Q_5. *swooned* F_4, Rowe, &c. Har. *sounded* The rest. *swoonèd* Corn. Dyce. *sownded* Capell, Haz.

Errors, III, vii, p. 126. Many fables were current respecting it. In the first place, it was supposed to have so deadly an eye as to kill by the very look.—*Twelfth N.*, III, iv, 215. But there was a still further refinement, that if the cockatrice first saw the person, he killed him by it; but if the animal was first seen, he died. They were supposed to be able to penetrate steel by pecking it. *Cockatrice* was also a current name for a loose woman; probably from the fascination of the eye.

STA. [To these citations adds]: 3 Hen. VI: III, ii, 187.

53. **God save the mark**] KNT. The commentators leave the expression in its original obscurity. May we venture a conjecture? The *mark* which persons who are unable to write are required to make, instead of their signature, is in the form of a *cross;* but anciently the use of this mark was not confined to illiterate persons, for amongst the Saxons the mark of the cross, as an attestation of the good faith of the person signing, was required to be attached to the signature of those who could write, and to stand in the place of the signature of those who could not write. (See Blackstone's Commentaries.) The ancient use of the mark was universal; and the word *mark* was, we believe, thus taken to signify the *cross*. *God save the mark* was, therefore, a form of ejaculation approaching to the character of an oath; in the same manner as assertions were made emphatic by the addition of 'by the rood,' or, 'by the holy rood.'

WHITE. (Q_1) has 'God save the *sample!*' May we conclude from this that, in the other phrase, 'mark' means such a mark as is made with a needle upon a sampler?

DYCE. The origin and meaning of the exclamation are alike obscure.

56. **gore blood**] FORBY. That is, clotted, congealed blood. The words separately used are doubtless general, but thus combined seem to be provincial. Certainly archaic. As the Nurse says of Tybalt, 'all in *gore-blood*,' exactly so would an East-Anglian nurse say on a like occasion. Or, perhaps 'all of a *gore*,' or 'all of a *gore of blood*.' [*Hal.*

Jul. O, break, my heart! poor bankrupt, break at once!
To prison, eyes, ne'er look on liberty!
Vile earth, to earth resign, end motion here,
And thou and Romeo press one heavy bier!
Nurse. O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! honest gentleman!
That ever I should live to see thee dead!
Jul. What storm is this that blows so contrary?
Is Romeo slaughter'd, and is Tybalt dead?
My dear-loved cousin, and my dearer lord?
Then, dreadful trumpet, sound the general doom!
For who is living, if those two are gone?
Nurse. Tybalt is gone, and Romeo banished;

57. Two lines in Ff.
bankrupt] Q_5F_4. *banckrout* or *bankrout* The rest, Knt. Corn. Del.
59. *to*] *too* Q_2.
60. *one*] *on* $Q_2Q_3F_1$.
[sinking into a seat.] Capell.
64. *blows*] *bowes* F_2F_3.
[starting up. Capell.
66. *dear-loved*] (Q_1) Pope. *dearest* QqFf, Capell, Knt. Ulr. Del. White.
67. *Then*] *The* F_4, Rowe.
dreadful trumpet] *let the trumpet* (Q_1) Pope, &c.
69. *gone*] *dead* (Q_1) Pope, &c.

HALLIWELL.

'th' Italian horn
Whistling through th' aire, pierc'd through his corps forlorn:
Whose hollow wound vented much black *gore-blood.*'
Virgil, translated by John Vicars, 1632.

56. **swounded**] WHITE. Proper as '*swooned*' may be under other circumstances, is there not something gained by leaving the vulgar form of the word in the Nurse's mouth?

DYCE (ed. 2). [Note on Wint. Tale, IV, iii, 13]. Malone says '*swoon*, in the old copies of these plays, is ALWAYS written *sound* or *swound*.' Yet Malone might have found in F_1, 'Many will SWOON when they do,' &c., As You Like It, IV, iii, 159. 'Or else I SWOONE with this death-killing,' &c., Rich. III: IV, i, 35. 'What? doth shee SWOWNE,' 3 Hen. VI: V, v, 45.

57. **bankrupt**] KNT. We restore the old poetical *bankrout* in preference to the modern *bankrupt*.

66. **dear-loved**] DEL. The QqFf contain a more pregnant construction than that of (Q_1), since the comparative *dearer* transcends the superlative *dearest*. [*Ulr.* ULR. The comparative *dearer* gives the highest expression to the highest height of Love (die höchste Höhe der Liebe höchst ausdrucksvoll bezeichnet.).

69. **Romeo banished**] HERAUD ('*Sh.'s Inner Life*,' 1865, p. 61). It must have struck every reader that both Romeo and Juliet's excessive lamentations for his banishment from Verona rather want motive. Why could not Juliet have gone with him? and, by so doing, have prevented the after evils, which originate solely in their apparently needless separation. Brooke's poem supplies the hiatus. Juliet there supplicates her lover for his permission to be his companion in exile. But he gives her the reasons why this cannot be:

Romeo that kill'd him, he is banished.
Jul. O God!—did Romeo's hand shed Tybalt's blood?
Nurse. It did, it did; alas the day, it did!
Jul. O serpent heart, hid with a flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain!
O nature, what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O, that deceit should dwell
In such a gorgeous palace!
Nurse. There's no trust,

71. *O God!*] Separate line, Ff.
did] Nur. *Did* F_2F_3.
72. Nurse.] om. $Q_2Q_3Q_4F_1F_2F_3$.
73, 74. Jul. *O serpent...Did*] Nur. *O serpent...*Iu. *Did* $Q_2Q_3Q_4F_1$.
76. *Dove-feather'd raven*] Theob. *Ravenous douefeatherd Rauen* $Q_2Q_3F_1$. *Ravenous doue, feathred Raven* $Q_4Q_5F_2F_3F_4$, Pope, Warb.
wolvish-ravening lamb] Separate line in Ff, Rowe, Pope.
77. *Despised*] *Detested* Long MS.*
79. *damned*] *dimme* Q_2Q_3. *dimne* F_1.
81. *When*] *Where* Allen conj. MS. *bower*] *power* Q_4. *poure* Q_5. *pour* Coll. (MS.)
85–87. *There's...dissemblers*] As in Capell (following Pope). Two lines, the first ending *men,* in QqFf.

'For, but thou change thy mynde, (I do foretell the end)
Thou shalt undoo thyselfe for aye, and me thy trusty frende.
For why, thy absence knowne, thy father wil be wroth,
And in his rage no [so] narowly he will pursue us both,
That we shall trye in vayne to scape away by flight,
And vainely seeke a loorking place to hide us from his sight.
Then we, found out and caught, quite voyde of strong defence,
Shall cruelly be punished for thy departure hence;
I as a ravishor, thou as a careles childe,
I as a man who doth defile, thou as a mayde defilde.'

These reasons Sh. left to the imagination of his audience, or perhaps to their memory.

73. **O serpent**, &c.] HENLEY. So in Macbeth, I, v, 66. [*Sing.*

MAL. So in King John, II, i, 68: '*With ladies faces, and fierce dragons spleens.*' Again in Hen. VIII: III, i, 145: 'You have angel's faces, but Heaven knows your hearts.' [*Sing.*

81. **bower**] COLL. (ed. 2). We hesitate to alter here, because 'bower' is very intelligible and figuratively beautiful in connection with 'paradise;' but the (MS.) has, rather prosaically, *pour*, which, however, was formerly often spelt *power*.

No faith, no honesty in men; all perjured,
All forsworn, all naught, all dissemblers.
Ah, where's my man? give me some *aqua vitæ:*
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!
Jul. Blister'd be thy tongue
For such a wish! he was not born to shame:
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.
O, what a beast was I to chide at him!
Nurse. Will you speak well of him that kill'd your cousin?
Jul. Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?
But wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you mistaking offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband:

87. *All...dissemblers*] *All, all forsworn;...and all dissemblers* Pope, &c. *All are forsworn, all false, all are dissemblers* Seymour conj. *All naught, all forsworn, all dissemblers* Anon. conj.* *All...dissemblēers* Ktly.

95. *at him*] *him* F_1. *him so* $F_2F_3F_4$, Rowe, &c.

96. Two lines, Ff.

104. *you*] *your* $F_2F_3F_4$.

106. *Tybalt's*] *Tibalt* or *Tybalt* Ff, Rowe, Pope, Capell. Knt.

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91. **For such a wish**] COLERIDGE ('*Lit. Rem.*,' vol. ii, p. 156). Note the Nurse's mistake of the mind's audible struggle with itself for its decisions *in toto*. [*Huds.*

92. **to sit**] STEEV. So in Painter's Palace of Pleasure, tom. ii, p. 223: 'Is it possible that under such beautie and rare comelinesse, disloyaltie and treason may have their *siedge* and lodging?' [*Sing.*

98. **smooth**] STEEV. This means, in ancient language, to *stroke*, to *caress*, to *fondle*. [*Dyce.*

SING. To *smooth* is to flatter, to *speak fair*. It is here metaphorically used to mitigate or assuage the asperity of censure with which Romeo's name would now be mentioned. [*Huds.*

102. **foolish tears**] STEEV. So in The Tempest, III, i, 73: '—— I am a *fool* To weep at what I am glad of.' [*Sing.*

104. **offer up to joy**] ULR. The metaphor here is somewhat forced, and recalls the mode of expression of the Italian Poets.

All this is comfort; wherefore weep I then?
Some word there was, worser than Tybalt's death,
That murder'd me: I would forget it fain;
But, O, it presses to my memory,
Like damned guilty deeds to sinners' minds:
'Tybalt is dead, and Romeo—banished;'
That 'banished,' that one word 'banished,'
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there:
Or, if sour woe delights in fellowship
And needly will be rank'd with other griefs,
Why follow'd not, when she said 'Tybalt's dead,'
Thy father, or thy mother, nay, or both,
Which modern lamentation might have moved?
But with a rear-ward following Tybalt's death,
'Romeo is banished,' to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. 'Romeo is banished!'

slain] *kill'd* $F_2F_3F_4$, Rowe, &c.
108. *word there was*] *words there was* $Q_3Q_4F_1$. *words there were* Q_5.
117. *rank'd*] *wrankt* Q_3Q_4.
120. om. Pope, &c. Johns.
modern] *moderate* Long MS.*
121. *with*],*which* F_1.
rear-ward] *rear-word* Coll. conj.
122. *banished, to*] F_4. *banished to* $Q_3Q_4F_1F_2F_3$. *banished: to* Q_2Q_5, Cambr.

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114. **Hath slain ten thousand**] M. MASON. That is, worse than the loss of ten thousand Tybalts. [*Sing. Huds.*

116. **sour woe**, &c.] STEEV. Thus the Latin hexameter (I know not whence it comes): 'Solamen miseris socios habuisse doloris.' [*Sta.*

ULR. This corresponds to our proverbial phrase, 'Misfortune never comes alone.' Steevens and Malone erroneously take the words in the sense of the familiar Latin verse: *Solamen*, &c.

117. **needly**] CLARKE. Sh. has here coined an excellent word, which is not given among dictionary words, but which it would be well to adopt into our language as good English.

120. **modern**] STEEV. It means *trite, common.* So in As You Like It, II, vii, 156: 'Full of wise saws and *modern* instances.' [*Sing. Huds. Sta.*

STA. That is, *ordinary, well-known* lamentation. So in All's Well, II, iii, 2.

DYCE. 'Per modo tutto fuor del *modern*' uso.'—Dante, *Purg.* xvi, 42; where Biagioli remarks: '*Moderno*, s' usa qui in senso di *ordinario*.'

121. **rear-ward**] COLL. (ed. 2). Might we not read *rear-word*, though the old copies are uniform.

DYCE (ed. 2). 'Perhaps Collier's conjecture is right.'—W. N. LETTSOM.

There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.
Where is my father, and my mother, nurse?

Nurse. Weeping and wailing over Tybalt's corse.
Will you go to them? I will bring you thither.

Jul. Wash they his wounds with tears: mine shall be spent,
When theirs are dry, for Romeo's banishment.
Take up those cords: poor ropes, you are beguiled,
Both you and I; for Romeo is exiled:
He made you for a highway to my bed;
But I, a maid, die maiden-widowed.
Come, cords; come, nurse; I'll to my wedding-bed;
And death, not Romeo, take my maidenhead!

Nurse. Hie to your chamber: I'll find Romeo
To comfort you: I wot well where he is.
Hark ye, your Romeo will be here at night:
I'll to him; he is hid at Laurence' cell.

Jul. O, find him! give this ring to my true knight,
And bid him come to take his last farewell. [*Exeunt.*

SCENE III. *Friar Laurence's cell.*

Enter FRIAR LAURENCE *and* ROMEO.

Fri. L. Romeo, come forth; come forth, thou fearful man:
Affliction is enamour'd of thy parts,

130. *tears:*] Q_3Q_4Ff, Dyce, Sta. Clarke, Cambr. Knt. (ed. 2). *teares?* Q_2, Pope, &c. Var. et cet. *teares*, Q_5.
133. *I;*] *I*, $Q_5F_3F_4$. *I* The rest.
135. *maiden-widowed*] Hyphen inserted by Rowe.
136. *cords*] *cordes* Q_2. *cord* The rest, Rowe, Theob. Warb. Johns. Knt.
SCENE III.] Rowe. SCENE V. Pope. SCENE VI. Capell.
Friar....] Capell. The Monastery. Rowe, &c.
Enter....] Rowe. Enter Frier and Romeo. QqFf. Enter Friar Laurence. Capell, Dyce, Clarke, Cambr.
1. Two lines, Ff.
man:] *man;* [Enter Romeo. Capell.

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130. **with tears:**] STA. All the modern eds. place a note of interrogation after these words, but perhaps in error. The Nurse tells Juliet her father and mother are weeping over Tybalt's corse, and asks if she will go to them; to which Juliet replies, 'No, let them wash his wounds with tears; mine shall be spent in wailing Romeo's banishment.'

S. WALKER. Point with the folio—'Wash—tears: mine,' &c., *abluant.* [The

And thou art wedded to calamity.

Rom. Father, what news? what is the prince's doom?
What sorrow craves acquaintance at my hand,
That I yet know not?

Fri. L. Too familiar
Is my dear son with such sour company:
I bring thee tidings of the prince's doom.

Rom. What less than dooms-day is the prince's doom?

Fri. L. A gentler judgement vanish'd from his lips,
Not body's death, but body's banishment.

Rom. Ha, banishment! be merciful, say 'death;'
For exile hath more terror in his look,
Much more than death: do not say 'banishment.'

Fri. L. Hence from Verona art thou banished:
Be patient, for the world is broad and wide.

Rom. There is no world without Verona walls,
But purgatory, torture, hell itself.

3. [Enter Romeo.] Dyce, Clarke, Cambr.
4. Two lines in Ff.
5. *acquaintance*] *admittance* F_4, Rowe.
7. *with*] *in* Rowe.
9. Two lines, Ff.
10. *gentler*] *gentle* F_4, Rowe. *vanish'd*] *even'd* Warb. *issued* Heath conj.
14. *more than*] *more, than* Capell. *Much...death*] *Than death itself* (Q_1) Pope, Han.
15. *Hence*] (Q_1) Han. *Here* QqFf, Rowe, &c. Johns. Capell, Knt. Corn. Del. Sta. Cambr.
17. *Verona*] *Verona's* Pope, &c.
18. *torture, hell*] *torturing hell* Han. *Tartar, hell* Warb.

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note of interrogation was introduced by Pope. Dyce and Staunton have recently restored the punctuation of the old copies.—Foot-note by LETTSOM.]

CLARKE. This form of the imperative is found in Rich. II: II, i, 138.

10. **vanish'd**] KTLY. I have never met with any sense of 'vanish' but its ordinary one, which certainly will not suit here. We should therefore, I think, read *issued* or some word of similar meaning. It is curious that Massinger seems to have taken 'vanish'd' on Sh.'s authority. 'Upon those lips from which those sweet words *vanish'd*.'—Reneg., v. 5. We have, however, in Lucrece:

> 'To make more vent for passage of her breath,
> Which, thronging through her lips, so *vanisheth*
> As smoke from Ætna, that in air consumes.'

But the breath is material.

13, 20, 43. **exile**] WALKER ['*Vers.*,' p. 291, cites this word in these passages as an example under] Art. lix. There are a number of dissyllabic verbs and adjectives,—the verbs more especially, I think, in the form of the past participle,—which, though at present they are accented on the latter syllable exclusively, have, in our old poets, an accent,—though of course an unequal one,—on both syllables; the principal one being shifted *ad libitum* from the one syllable to the other.

Hence banished is banish'd from the world,
And world's exile is death: then 'banished'
Is death mis-term'd: calling death 'banishment,'
Thou cut'st my head off with a golden axe
And smil'st upon the stroke that murders me.
Fri. L. O deadly sin! O rude unthankfulness!
Thy fault our law calls death; but the kind prince,
Taking thy part, hath rush'd aside the law,
And turn'd that black word death to banishment:
This is dear mercy, and thou seest it not.
Rom. 'Tis torture, and not mercy: heaven is here,
Where Juliet lives; and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her,
But Romeo may not: more validity,

19. *banished*] *banish'd* Rowe. *Hence-banished* Capell, Var. (Corn.), Knt. Sing. Huds. Dyce, Ktly.
banish'd] *banished* Rowe.
20. *world's exile*] *world-exil'd* Pope, &c.
then] *that* Theob. Warb. Johns.
'banished'] *banishment* Han. Johns. Capell, Sing. (ed. 1), Camp. Corn. Haz. Dyce (ed. 2).
21. *'banishment'*] (Q_1) Pope. *banished* QqFf, Ulr. Del. Cambr.
23. *smil'st*] $Q_5F_3F_4$. *smilest* The rest.
26. *rush'd*] *push'd* Capell conj. and Long MS.* *brush'd* Coll. (ed. 2) (MS.)
28. *This*] *That* Rowe.
dear] *meer* Pope, from (Q_1), Han.
32. *Live*] *Lives* Rowe, &c.

21. **'banished'**] DEL. (*'Lex.'*). The repetition of the same word at the end of several successive lines is in Sh.'s style; and those edd. who adopt 'banishment' from (Q_1) sacrifice to their own grammatical precision a perfectly Shaksperian inaccuracy of speeeh, originating in Romeo's passion.

ULR. Romeo in his wild agony retains the word, which Lorenzo had just used, and which evokes the outpouring of his rage, with the obstinacy of passion, and uses the hated word even where the calm speech of every-day life would certainly say 'banishment.'

26. **rush'd**] KTLY. Would not *push'd* be better? As in Hen. V: I, i, 5:

> But that the scambling and unquiet time
> Did *push* it out of further question.'

28. **dear mercy**] STEEV. (Q_1) reads '*mere* mercy,' *i. e.*, absolute mercy. [*Sing.*

29. **heaven is here**] STEEV. From this, and the foregoing speech of Romeo, Dryden has borrowed, in his beautiful paraphrase of Chaucer's Palamon and Arcite:

> 'Heaven is not, but where Emily abides
> And where she's absent, all is hell besides.' [*Sing.*

COLERIDGE (*'Lit. Rem.'* vol. ii, p. 157). All deep passions are a sort of atheists, that believe no future.

33. **validity**] STEEV. This is employed to signify *worth* or *value* in Lear I, i, 83. [*Sing.*

More honourable state, more courtship lives
In carrion-flies than Romeo: they may seize
On the white wonder of dear Juliet's hand,
And steal immortal blessing from her lips;
Who, even in pure and vestal modesty,
Still blush, as thinking their own kisses sin;
But Romeo may not; he is banished:
This may flies do, when I from this must fly.
They are free men, but I am banished:
And say'st thou yet, that exile is not death?

35. *than*] *than'* Allen conj. MS.
37. *blessing*] *blessings* F_4, Rowe, &c.
38. *Who*] *Which* Pope, &c.
38–46. See note *infra*.
39. *as*] *and* Rowe (ed. 2),* Pope.
40–43. *But....death?*] As in White. See note *infra*.

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34. **courtship**] SING. (ed. 1). By courtship, *courtesy, courtly behavior* is meant. Bullokar defines 'compliment to be ceremony, *court-ship*, fine behavior.' See also Cotgrave in *Curtisanie* and *Curialité;* and Florio in *Cortegianta.* 'Would I might never excel a Dutch skipper in *courtship*, if I did not put distate into my carriage of purpose.'—*Sir Giles Goosecap.* Again, in the same play: 'My lord, my want of courtship makes me fear I should be rude.'

> 'Whilst the young lord of Telamon, her husband,
> Was packeted to France, to study *courtship*,
> Under, forsooth, a colour of employment.'—
> *Ford's Fancies Chaste and Noble.*

See also Gifford's Massinger, vol. ii, p. 505, where the true meaning of the word has not escaped the acute and able editor. [*Huds. Hal.*

38–46. **Who .... 'banished'?**] CAMBR. Instead of the lines which he put in the margin, Pope inserted the following, copied with some alterations from (Q_1):

> 'But Romeo may not, he is banished!
> O father, hadst thou no strong poison mixt,
> No sharp ground knife, no present means of death,
> But banishment to torture me withal?'

40–43. **But .... death?**] CAMBR. Q_2 reads as follows:

> 'This may flyes do, when I from this must flie,
> And sayest thou yet, that exile is not death?
> But *Romeo* may not, he is banished.
> Flies may do this, but I from this must flie:
> They are freemen, but I am banished.'

The same order is followed in the subsequent Quartos. The reading of (Q_1) will be seen in the reprint which follows the play. The F_1 gives:

> 'This may Flies doe, when I from this must flie,
> And saist thou yet, that exile is not death?
> But *Romeo* may not, hee is banished.'

This reading is followed by the other Folios, ROWE, THEOBALD, WARBURTON, and JOHNSON [KNIGHT, SINGER (ed. 2). ED.]. HANMER follows Pope in his text (see

Hadst thou no poison mix'd, no sharp-ground knife,
No sudden mean of death, though ne'er so mean, 45

44. *sharp-ground*] Hyphen, F_4.

foregoing note), omitting altogether the lines which Pope put in the margin.

CAPELL has:

> Flies may do this, but I from this must fly;
> They are free men, but I am banished.'

STEEVENS (1773) reads:

> 'Flies may do this, when I from this must fly:
> They are free men, but I am banish'd.
> And say'st thou yet, that exile is not death?
> But Romeo may not;—he is banished.'

In his note on the passage, in the edition of 1778, he conjectured that the line 'But Romeo . . . banished' should be inserted after 'their own kisses sin;' an arrangement which was adopted by MALONE, and by Steevens himself in his ed. of 1793. Capell suggests that the lines he retains 'were second thoughts of the poet's, and their original was meant for expunction.' This may possibly be true, but we have adopted the reading given in our text because it retains, without manifest absurdity, lines which are all undoubtedly Sh.'s. [So far the Cambridge Editors.]

VARIORUM of 1821, HAR. SING. (ed. 1), CAMP. CORN. and DELIUS follow Steevens of 1793.

COLL. (ed. 1) [also VERP. ULR.]. We follow Q_2 and Q_3. In F_1 the impassioned repetition of 'Flies may do this, but I from this must fly,' was, it would seem, not allowed for, and that and the following line were, therefore, as we think, unnecessarily omitted.

DYCE ['*Remarks*,' &c.]. Collier supposes that Sh. would make Romeo utter *the very same conceit twice over in the course of a few lines.* The repetition is nothing more than one of the innumerable *variæ lectiones* of this tragedy. The line 'But Romeo may not,' &c., is quite out of place. In such a passage as this, where hideous confusion has arisen from the various readings, it is absolutely necessary that an editor should do his endeavor to rectify that confusion: he should neither jumble two texts together, nor slavishly follow one particular text.

ULR. As it is characteristic of passion to delight in a repetition of the same words while indulging in a variety and abundance of images and conceits, I should have omitted these lines [41, 42], which contain a repetition of the same conceit merely, if F_1 had also omitted the preceding line, 'But Romeo may not.' If these lines be retained, which continue the simile of flies, the two following are, in my opinion, also necessary. Either the latter have been omitted, or the former retained through oversight.

HAZLITT omits lines 40–42, *But....banished.*

HUDSON, DYCE, CHAMBERS, KEIGHTLEY adopt F_1 and transpose the line 'But Romeo may not,' &c., to follow 'Still blush, as thinking,' &c.

STA. [adopts F_1 and transposes 'But Romeo,' &c., to follow 'This may flies do,' &c.] Capell rightly conjectures that the author's first draft of this passage was left standing in the MS., and so got printed with the after version.

COLL. (ed. 2) [adds to his former note]: There is manifestly some confusion in the text, but as by leaving out the lines we might exclude something which Sh. at

But 'banished' to kill me?—'Banished'?
O friar, the damned use that word in hell;
Howling attends it: how hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend profess'd,
To mangle me with that word 'banished'?

Fri. L. Thou fond mad man, hear me but speak a word.

Rom. O, thou wilt speak again of banishment.

Fri. L. I'll give thee armour to keep off that word;
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banished.

Rom. Yet 'banished'? Hang up philosophy!
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,

48. *Howling attends*] *Howlings attends* F_1. *Howlings attend* $F_2F_3F_4$, Rowe, &c. Capell, Var. Knt. Sing. Huds. Dyce, Sta. White.

51. *'banished'*] *banishment* (Q_1) Pope, &c. Capell, Var. (Corn.)

52. *Thou...word*] (Q_1) Mal. *Then fond mad man, heare me a little speake* Q_2Q_3. *Thou...a little speake* Q_4Q_5, Capell, Knt. Ulr. Del. Sta. White, Dyce (ed. 2). *Then fond mad man, heare me speake* F_1. *Fond mad man, heare me speake* $F_2F_3F_4$ (*mad-man* F_4, Rowe, &c.)

54. *thee*] *the* F_2.

keep off] *bear off* Pope, Han.

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one time inserted, we rather leave them as a reduplication than strike them out as interpolated.

WHITE follows Steevens of 1793 in the arrangement of lines, but adopts from QqFf line 41, and in a note says: 'that the new lines, "But Romeo may not," &c., and "They are freemen," &c., were added in the wrong places seems so clear that I have not hesitated to regulate the text accordingly.'

HALLIWELL and CLARKE follow Staunton.

CAMBR. follows White, except in reading *but* for 'when' in line 41.

52. **fond**] COLL. (ed. 1). 'Fond' is, of course, here, as in many other places, *foolish*. [*Huds.*

52. **word**] WHITE. The reading of (Q_1) has been hitherto retained, although the change in Q_2 seems plainly to have been made to avoid the unpleasant recurrence of 'word,' unemphasized, three times in four lines, twice at the end of lines spoken by the same character. [*Dyce* (ed. 2).

55. **Adversity's . . . banished**] MAL. So in Romeus and Juliet, the Friar says:

> 'Vertue is alwayes thrall to troubles and annoye,
> But *wisdome in adversitie* findes cause of quiet joye.'

See also Lyly's Euphues, 1580: 'Thou sayest *banishment* is better to the freeborne. There be many meates which are sowre in the mouth and sweet in the maw; but if thou mingle them with *sweet* sawces, they yeeld both a pleasant taste and wholesome nourishment. I speake this to this end; that though thy *exile* seeme grievous to thee, yet, guiding thyselfe with the rules of *philosophy*, it shall be more tolerable. [*Sing. Hal.*

It helps not, it prevails not: talk no more.
Fri. L. O, then I see that madmen have no ears.
Rom. How should they, when that wise men have no eyes?
Fri. L. Let me dispute with thee of thy estate.
Rom. Thou canst not speak of that thou dost not feel:
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me, and like me banished,
Then might'st thou speak, then might'st thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave. [*Knocking within.*
Fri. L. Arise; one knocks; good Romeo, hide thyself.
Rom. Not I; unless the breath of heart-sick groans
Mist-like infold me from the search of eyes. [*Knocking.*
Fri. L. Hark, how they knock!—Who's there?—Romeo, arise;
Thou wilt be taken.—Stay awhile!—Stand up; [*Knocking.*
Run to my study.—By and by!—God's will,
What simpleness is this!—I come, I come! [*Knocking.*
Who knocks so hard? whence come you? what's your will?
Nurse. [*Within*] Let me come in, and you shall know my errand;

60. *more.*] *more:* $F_2F_3F_4$. *more*— Rowe, &c.
62. Two lines, Ff.
that] om. $Q_3Q_4FfQ_5$, Rowe.
63. *dispute*] *dispaire* F_1F_2. *despair* F_3F_4, Rowe.
65. *Wert thou as young*] *If thou wert young* Seymour conj.
as I, Juliet thy] *as Juliet my* Ff, Rowe.
68. Two lines, QqFf. One in Rowe.
might'st...might'st] *mightest... mightst* Q_2. *mightest...mightest* $Q_3Q_4F_1F_2$. *mightst....mightst* $(Q_1)Q_5$, Corn. Dyce, Coll. (ed. 2), Cambr.
70. [Knocking within.] Throwing himself on the ground. Knock within. Rowe. Dyce and Coll. (ed. 2) (substantially). Enter Nurse, and knockes. Q_3Q_4Ff. Nurse knocks. Q_4Q_5.
71. Two lines, Ff.
72. *Not I.*] Separate line, Ff.
74. Two lines, Ff.
75. [Knocking.] Slud knock. Q_2Q_3. Knocke againe. Q_4Q_5. Knocke. Ff.
77. *simpleness*] *wilfulness* (Q_1) Pope, &c. Var. (Corn.), Coll. Sing. Huds. Sta. White, Clarke, Hal. Ktly.
78. Two lines in Ff.
79. Nurse [Within] Rowe. Enter Nurse. Nur. QqFf.
Two lines in Ff.

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63. **Let me dispute**] STEEV. That is, let me talk over your affairs, or the present state you are in. [*Sing.*] The same phrase, with the same meaning, occurs in The Winter's Tale: IV, iv, 411.
STA. Let me *reason* with you upon your *affairs*. [*Dyce.*

I come from Lady Juliet.
Fri. L. Welcome, then.

Enter Nurse.

Nurse. O holy friar, O, tell me, holy friar,
Where is my lady's lord, where's Romeo?
Fri. L. There on the ground, with his own tears made drunk.
Nurse. O, he is even in my mistress' case,
Just in her case!
Fri. L. O woeful sympathy!
Piteous predicament!
Nurse. Even so lies she,
Blubbering and weeping, weeping and blubbering.—
Stand up, stand up; stand, an you be a man:
For Juliet's sake, for her sake, rise and stand;
Why should you fall into so deep an O?
Rom. Nurse!
Nurse. Ah sir! ah sir! Well, death's the end of all.

80. Enter Nurse.] Rowe.
82. *Where is*] (Q_1) Rowe. *Wheres* Q_2Q_3. *Where's* $Q_4F_1F_2Q_5F_3F_4$.
83. One line (Q_1) Pope. Two, QqFf.
84. *mistress'*] Pope. *mistresse* or *mistress* QqFf. *mistress's* Rowe.
case] *cause* F_2F_3.
85, 86. *O woeful...predicament*] Given to 'Friar' by Steev. 1778 (Farmer and S. Walker conj.). Continued to 'Nurse' in QqFf, Rowe, &c. Capell, Ulr. Del.
88. *an you*] Rowe (ed. 2)*. *and you* QqFf.
89. [Romeo groans.] Coll. (ed. 2) (MS.)
90. *an O*] *an Oh* Rowe, &c. Coll. (ed. 2) MS. Ktly.
90, 91. *an O?* Rom. *Nurse*] *an*— Rom. *Oh nurse* Han. Johns.
91. [Rising suddenly.] Coll. (ed. 2) (MS.) [Rising.] Dyce (ed. 2).
92. *Well, death's*] (Q_1) Mal. Var. Knt. Dyce, Sta. Cham. Clarke, Cambr. *deaths* $Q_2Q_3F_1F_2F_3$. *death's* Q_4F_4, Rowe. *death is* Q_5, Pope, &c. Capell. *Death is* Coll. et cet.

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85. **O woeful . . . predicament**] FARMER. The old copies give these words to the Nurse. One may wonder the edd. did not see that such language must necessarily belong to the Friar.

DEL. ('*Lex.*') Throughout this scene, as well as in the scenes that follow, Sh. represents the readiness of the Friar to act, in contrast to the vain wailings of Romeo and the Nurse. The Friar, therefore, instead of joining in the lamentations of the others, would be much more likely to repress them.

ULR. It is far from being out of character for the Nurse to interlard her talk with some few grand, high-sounding phrases, which she had caught up in her long intercourse with the higher ranks, especially with Lady Capulet. My view is also sustained by the word *predicament*, which only half and half applies here, inasmuch as it only exceptionally, and under certain circumstances, signifies the

Rom. Spak'st thou of Juliet? how is it with her?
Doth she not think me an old murderer,
Now I have stain'd the childhood of our joy
With blood removed but little from her own?
Where is she? and how doth she? and what says
My conceal'd lady to our cancell'd love?
Nurse. O, she says nothing, sir, but weeps and weeps;
And now falls on her bed; and then starts up,
And Tybalt calls; and then on Romeo cries,
And then down falls again.
Rom. As if that name,
Shot from the deadly level of a gun,
Did murder her; as that name's cursed hand
Murder'd her kinsman.—O, tell me, friar, tell me,
In what vile part of this anatomy
Doth my name lodge? tell me, that I may sack
The hateful mansion. [*Drawing his sword.*
Fri. L. Hold thy desperate hand:
Art thou a man? thy form cries out thou art:

93. *Spak'st*] Q_5. *Spakest* $Q_2Q_3Q_4$, Cambr. *Speak'st* Ff, Rowe, &c. Ktly. *is it*] *ist* Q_5. *is't* F_4, Rowe.
94. *she not*] *not she* $Q_2Q_3Q_4$Ff, Rowe, &c.
95. *I have*] *have I* Rowe (ed. 2)*, Pope. *childhood*] *child-head* Q_5.
97. *doth*] *does* F_4, Rowe, &c.
98. *conceal'd*] *conseal'd*] Warb. *cancell'd*] *conceal'd* Ff, Rowe.
101. *calls....cries*] *cries....calls* (Q_1) Pope, &c. *on*] om. F_3F_4.
102, 103. *As if...gun*] As in Rowe. One line in QqFf. [Starting up.] Capell.
103. *deadly*] *dead* F_1.
105. *O*] om. Pope, &c.
108. [Drawing...] Theob. om. Qq Ff. Ulr. follows (Q_1). ...dagger. Dyce. *hand:*] *hand.* [wresting the Dagger from him. Capell.

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same as situation (*Lage*), and even in this sense does not exactly suit the connection.

WHITE. There can hardly be a doubt that Farmer was right.

98. **conceal'd**, &c.] HEATH. The epithet *conceal'd* is to be understood, not of the person, but of the condition of the lady. So that the sense is, My lady, whose being so, together with our marriage which made her so, is concealed from the world. [*Sing. Huds. Clarke.*

WALKER (*'Vers.,'* p. 291) cites this word as an example under Art. lix. See above, line 13 of this scene.

109. **Art thou a man?** &c.] MAL. Sh. has here closely followed Romeus and Juliet:

> 'Art thou, quoth he, a man? thy shape saith, so thou art;
> Thy crying and thy weping eyes denote a woman's hart.

Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast:
Unseemly woman in a seeming man!
Or ill-beseeming beast in seeming both!
Thou hast amazed me: by my holy order,
I thought thy disposition better temper'd.
Hast thou slain Tybalt? wilt thou slay thyself?
And slay thy lady that in thy life lives,
By doing damned hate upon thyself?
Why rail'st thou on thy birth, the heaven and earth?

110. *denote*] *deuote* Q_2Q_3. *doe note* F_2. *do note* F_3F_4, Rowe, Pope, Han.

113. *Or*] (Q_1) Steev. *And* QqFf, Rowe, Theob. Johns. Capell, Knt. Del. *An* Warb.

both] *Groth* Warb. (? for *growth**).

117. *lady...lives,*] F_4, Rowe, &c. Capell, Knt. Corn. Sta. White, Cambr. *lady, that in thy life lies,* $QqF_1F_2F_3$. *lady too, that lives in thee?* (Q_1) Pope, Han. Var. et cet.

For manly reason is quite from of thy mynd outchased,
And in her stead affections lewd and fancies highly placed:
So that I stoode in doute, this howre (at the least),
If thou a man or woman wert, or els a brutish beast.'
[*Sing. Coll. Verp. Huds. Sta. Dyce* (ed. 2).

111. **a beast**] CLARKE. One of the numerous instances where Sh. uses 'beast' as the antithesis to 'man.' In As You Like It, IV, iii, 47, Rosalind, disguised as Ganymede, and reading the words: 'Whiles the eye of *man* did woo me,' adds, 'Meaning me a beast;' as though that were the necessary sequence in opposition to 'man.'

117. **And slay,** &c.] DEL. This reading is far preferable to that of (Q_1) on account of the accent that falls on the second *thy*, and because of the Shakspearian collocation of *life* and *lives*.

119. **thy birth**] MAL. Romeo has not here railed on his birth, &c., though in his interview with the Friar, as described in the poem, he is made to do so:

'Fyrst *Nature* did he blame, the author of his lyfe,
In which his joyes had been so scant, and sorowes aye so ryfe;
The time and place of *byrth* he fiersly did reprove,
He cryed out (with open mouth) against the *starres above*,—
On Fortune eke he *rayled*.'

Sh. copied the remonstrance of the Friar without reviewing the former part of his scene. He has, in other places, fallen into a similar inaccuracy by sometimes following and sometimes deserting his original. [*Sing. Sta. White.*

ULR. It is true Sh. appears to have followed here the source of his plot a little too closely, but the oversight is not so great as the English critics assume; it can be very readily supposed that before the scene opens Romeo had done what Laurence now reproaches him with.

WHITE. The omission in (Q_1) of seventeen lines in this speech is due, without a doubt, to the hasty and surreptitious manner in which that edition was published, and not to the addition of them upon the revision of the play. For the supposition

Since birth and heaven and earth, all three do meet
In thee at once, which thou at once wouldst lose.
Fie, fie, thou shamest thy shape, thy love, thy wit;
Which, like a usurer, abound'st in all,
And usest none in that true use indeed
Which should bedeck thy shape, thy love, thy wit:
Thy noble shape is but a form of wax,
Digressing from the valour of a man;
Thy dear love sworn, but hollow perjury,
Killing that love which thou hast vow'd to cherish;
Thy wit, that ornament to shape and love,
Mis-shapen in the conduct of them both,
Like powder in a skilless soldier's flask,
Is set a-fire by thine own ignorance,
And thou dismember'd with thine own defence.

120, 121. *do meet In thee at once*] *so meet, In thee atone* Warb.
121. *lose*] $Q_5F_3F_4$. *loose* The rest.
133. *a-fire*] Huds. Dyce, Cambr. Knt. (ed. 2). *a fier* Q_2Q_3. *a fire* Q_4Ff, Rowe. *on fire* Q_5, Theob. Warb. Johns. Capell, Var. Knt. (ed. 1), Sing. Ktly. *o' fire* Sta. *afire* Coll. et cet.

that Sh., when, after years of mental developement, he revised the early version of this tragedy, began his labour in this passage by finishing a sentence, and then, for the sake of sixteen lines, went helplessly back again to Brooke's old poem, and, taking it up where he before dropped it, led off by versifying a sentence inconsistent with what he had before written, is too absurd to merit a second thought.

127. **Digressing**] BOSWELL. So in Richard II: V, iii, 65. Also in Barnabe Riche's *Farewell:* 'Knowing that you should otherwise have used me than you have, you should have *digressed* and swarved from your kinde.' [*Sing. Hal.*

STEEV. So in the 24th book of Homer's Odyssey, translated by Chapman:

'—— my deserv'ings shall in nought *digress*
From best fame of our race's foremost merit.' [*Hal.*

132. **powder**] STEEV. The ancient English soldiers, using *match*-locks instead of locks with flints, were obliged to carry a lighted *match* hanging at their belts, very near to the wooden *flask* in which they kept their powder. The same allusion occurs in *Humours Ordinary*, an old collection of English epigrams:

'When she his *flask* and touch-box set on fire,
And till this hour the burning is not out.' [*Sing. Huds. Knt. Hal.*

ULR. That flint-locks were in use in Sh.'s middle age a passage in Hen. V: II, i, 55, shows. So that this reference here to a match-lock seems to me another proof that this tragedy belongs to the earlier pieces of Sh., and was written probably six or eight years before Henry V (1599).

134. **And thou**] JOHNSON. And thou torn to pieces with thine own weapons. [*Sing. Huds.*

What, rouse thee, man! thy Juliet is alive,
For whose dear sake thou wast but lately dead;
There art thou happy: Tybalt would kill thee,
But thou slew'st Tybalt; there art thou happy too:
The law, that threaten'd death, becomes thy friend,
And turns it to exile; there art thou happy:
A pack of blessings lights upon thy back;
Happiness courts thee in her best array;
But, like a misbehaved and sullen wench,
Thou pout'st upon thy fortune and thy love:
Take heed, take heed, for such die miserable.
Go, get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her:
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua;
Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the prince and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.—
Go before, nurse: commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto:
Romeo is coming.

Nurse. O Lord, I could have stayed here all the night

138. *slew'st...too*] *slewest Tibalt, there art thou happie* Qq. *slew'st...happie* F_1, Knt. *slew'st Tybalt; there thou'rt happy too* Pope, &c. *slew'st...there too art thou happy.* Capell.

139. *becomes*] Qq. *became* Ff, Rowe, &c. Knt. Sta.

140. *turns*] *turnes* $Q_2Q_4Q_5$. *turne* Q_3. *turn'd* Ff, Rowe, &c. Knt. Sta.

141. *of blessings*] *of blessing* Q_3, Knt. *or blessing* F_1.

lights] *light* $Q_2Q_3Q_5$Ff, Rowe, &c. Capell. Corn. Sta.

143. *misbehaved and*] *mishaued and* Q_2Q_3. *mishaped and* F_1. *mis-shaped and a* F_2F_3. *mis-shapen and a* F_4. *mis-hav'd and a* Rowe, Capell.

144. *pout'st upon*] *powts upon* Q_4. *poutst upon* Q_5. *puts up* Q_2Q_3. *puttest up* Ff, Rowe, Knt. *frownst upon* (Q_1) Corn. *poutest up* Nicholson conj. *

152. *the prince*] *thy prince* Q_3Ff, Rowe, &c. (Han.), Knt.

159. *all the night*] *all night* Ff. *all night long* Pope, &c.

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135. **thy Juliet**, &c.] ULR. Here again we must suppose that Romeo, before the opening of this scene, had expressed the fear that Juliet may have been made sick or even killed by horror and pain at his deed.

144. **pout'st upon**] KNT. Is to *put up* used as to *put aside?*

To hear good counsel: O, what learning is!—
My lord, I'll tell my lady you will come.
Rom. Do so, and bid my sweet prepare to chide.
Nurse. Here, sir, a ring she bid me give you, sir:
Hie you, make haste, for it grows very late. [*Exit.*
Rom. How well my comfort is revived by this!
Fri. Go hence; good night; and here stands all your state:
Either be gone before the watch be set,
Or by the break of day disguised from hence:
Sojourn in Mantua; I'll find out your man,
And he shall signify from time to time
Every good hap to you that chances here:
Give me thy hand; 'tis late: farewell; good night.
Rom. But that a joy past joy calls out on me,
It were a grief, so brief to part with thee:
Farewell. [*Exeunt.*

SCENE IV. *A room in Capulet's house.*

Enter CAPULET, LADY CAPULET, *and* PARIS.

Cap. Things have fall'n out, sir, so unluckily
That we have had no time to move our daughter.
Look you, she loved her kinsman Tybalt dearly,
And so did I.—Well, we were born to die.—
'Tis very late; she'll not come down to-night:
I promise you, but for your company,
I would have been a-bed an hour ago.

162. [Nurse offers to go in and turns again] (Q_1) Ulr.
163. *Here sir*] *Here is* (Q_1) Coll. (MS.) Dyce (ed. 2).
ring she] *ring, sir, that she* Dyce (ed. 2).
bid] *bids* Q_4Q_5. *bade* Corn. Dyce (ed. 2), from (Q_1).
you, sir] *you:* Dyce (ed. 2).
164. [Exit.] Capell, after *good night*, line 166. om. QqFf.
166–168. om. (Q_1) Pope, &c. (Johns.)
166. *Go hence*] Separate line, Ff.
168. *disguised*] *disguise* Q_2.
175. *Farewell*] om. Pope, &c. (Johns.)
SCENE IV.] Rowe. SCENE VI. Pope. SCENE VII. Capell.
A room...] Capell. Capulet's House. Rowe, &c.
Enter...] Rowe.
2. *had*] om. F_3F_4.

163. **Here, sir**] COLL. (ed. 2). The insertion of 'sir' twice in the line may have been intended to indicate the state of feeling of the Nurse.

166. **here stands all**] JOHNS. The whole of your fortune depends on this. [*Sing. Huds. Sta.*

Par. These times of woe afford no time to woo.
Madam, good night: commend me to your daughter.
La. Cap. I will, and know her mind early to-morrow;
To-night she's mewed up to her heaviness.
Cap. Sir Paris, I will make a desperate tender
Of my child's love: I think she will be ruled
In all respects by me; nay more, I doubt it not.—
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love;
And bid her, mark you me, on Wednesday next—
But, soft! what day is this?
Par. Monday, my lord.
Cap. Monday! ha, ha! Well, Wednesday is too soon;
O' Thursday let it be:—o' Thursday, tell her,
She shall be married to this noble earl:
Will you be ready? do you like this haste?
We'll keep no great ado; a friend or two;

8. *time*] (Q_1) Rowe. *times* QqFf.
woo] *woe* Q_4.
11. *she's mew'd*] Theob. *shees mewed* Q_2. *she is mewed* $Q_3Q_4FfQ_5$. *she is mew'd* Rowe, Capell.
12. [calling him back. Capell.
desperate] *separate* Han. Warb.
14. *nay....not*] *nay, I not doubt it* Han.
16. *here of*] *here, of* $Q_2F_1F_2$. *hereof,* Q_3. *here with* Q_5, Theob. Warb. Johns. *there of* Ktly.
17. *next*—] Rowe. *next,* QqFf.
20–22. *O' Thursday....haste?*] *On Thursday let it be: you shall be marry'd.* (Q_1) Pope, Han.
20. *O'....o'*] Capell. *A....a* QqFf, Rowe. *On...o'* Theob. Johns.
23. *We'll keep*] *Well, keep* Q_2, Momm.

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11. **mew'd**] DYCE. '*Mew* is the place, whether it be abroad or in the house, in which the Hawk is put during the time she casts or doth change her Feathers.'—R. Holme's *Academy of Armory and Blazon* (*Terms of Art used in Falconry*, &c.), B. ii, cxi, p. 241.

ULR. What delight Lady Capulet takes in choice phrases!

12. **desperate tender**] JOHNS. This means only *bold, adventurous*, as if he had said in vulgar phrase: 'I will speak a *bold* word, *and venture* to promise you my daughter.' [*Sing. Huds. Hal.*

STEEV. So in *The Weakest goes to the Wall*, 1600: 'Witness this *desperate tender* of mine honour.' [*Sing. Hal.*

DEL. Capulet uses 'desperate' with affected modesty, as though it appeared even to himself excessively bold.

STA. I will make a *confident offer* or *promise* of my daughter's love.

23. **We'll keep**] MOMMSEN. We should retain *Well* of Q_2 instead of *We'll* in (Q_1)Q_3; and in all our eds., Capulet, who had appointed the coming Thursday for the wedding, asks his wife, 'Will you be ready? do you like this haste?' Whereat the Lady makes a gesture of horror at the supposition that she can so soon be ready

For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much:
Therefore we'll have some half-a-dozen friends,
And there an end. But what say you to Thursday?
Par. My lord, I would that Thursday were to-morrow.
Cap. Well, get you gone: o' Thursday be it then.—
Go you to Juliet ere you go to bed,
Prepare her, wife, against this wedding-day.—
Farewell, my lord.—Light to my chamber, ho!
Afore me, it is so very late, that we
May call it early by and by:—Good night. [*Exeunt.*

SCENE V. *Juliet's chamber.*

Enter ROMEO *and* JULIET.

Jul. Wilt thou be gone? it is not yet near day:

28. *there*] *there's* Rowe, &c.
29. *My lord*] Separate line, Ff.
30. *o'*] Capell. *a* QqFf. *on* Pope.
31. [To Lady Capulet. Rowe, &c.
34, 35. *Afore....very late....by*] Arranged as in Theob. One line, Qq. *Afore...so late...by* One line, Ff, Rowe. *'Fore...so late...by* Johns. (ending first line at *call*). *Now, afore...very late...by* Capell (ending first line at *late*). *Afore... very, very late....by* (Q_1) Dyce (ed. 1), Cham. Cambr. (ending first line at *late*).
Afore me,] *Afore me!* Coll. Ulr. Del. Sing. (ed. 2), White, Ktly.
it is] *'tis* Dyce (ed. 2).
35. *Good night*] Separate line, Qq Ff, Rowe, Pope, Han. Capell, Dyce (ed. 1), Cham. Cambr.

SCENE V.] Rowe. SCENE VII. Pope. ACT IV. SCENE I. Capell.
Juliet's chamber.] Steev. The Garden. Rowe. ...looking to the Garden. Theob. Anti-room of.... Capell. Loggia to.... Knt. Verp. An open Gallery to....overlooking the Orchard. Dyce. Juliet's Bedchamber; a window open upon the Balcony. White. Capulet's Orchard. Cambr.
Enter...] Steev. Enter...aloft. QqFf, Ulr. Enter...above, at a Window; a Ladder of Ropes set. Rowe, &c. Romeo and Juliet discovered. White. ....above, at the window. Cambr.
1. *it...day:*] om. $F_2F_3F_4$, Rowe.

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with all the preparations for the wedding feast, and then Capulet continues, '*Well*, keep no great ado,' &c. The following lines to *And there an end* are addressed to his wife; then he turns to Paris with, 'But what say *you* to Thursday?' It was easier to corrupt *well, keep* (the more peculiar expression) into *we'll keep*, than the reverse.

34, 35. **Afore . . . night**] DYCE (ed. 1). The arrangement of Theobald's [followed by Dyce himself in (ed. 2)] is evidently against the author's intention; and compare the close of the preceding scene.

Enter Romeo] MAL. They appeared, probably, in the balcony, erected on the old English stage. [*Sing. Huds.*

It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear;
Nightly she sings on yon pomegranate tree:

4. *yon*] (Q_1) Warb. *yond* QqFf, Sing. (ed. 2), Cambr. *yond'* Huds. Ktly.

KNT. To understand these directions we must refer to the construction of the old theatres. 'Towards the rear of the stage,' says Malone, 'there appears to have been a balcony or upper stage, the platform of which was probably eight or nine feet from the ground. I suppose it was supported by pillars. Hence, in many of our old plays, part of the dialogue was spoken, and, in front of it, curtains likewise were hung, so as occasionally to conceal the persons in it from the audience. At each side of this balcony was a box very inconveniently situated, sometimes called the *private box*. In these boxes, which were at a lower price, some persons sate, either from economy or singularity.' The balcony probably served a variety of purposes. Malone says, 'When the citizens of Angiers are to appear on the walls of their town, and young Arthur to leap from the battlements, I suppose our ancestors were contented with seeing them in the balcony already described, or perhaps a few boards tacked together and painted so as to resemble the rude discolored walls of an old town, behind which a platform might have been placed near the top, on which the citizens stood.' It appears to us probable that even in these cases the balcony served for the platform, and that a few painted boards in front supplied the illusion of wall and tower. There was still another use of the balcony. According to Malone, when a play was exhibited within a play, as in Hamlet, the court, or audience, before whom the interlude was performed, sate in the balcony. [*Hal.*] We prefix a representation of the old stage with its balcony engraved in the title-page to Alabaster's Latin Tragedy of Roxana, 1632.

VERPLANCK. The scene in the Poet's eye was doubtless the large and massy projecting balcony before one or more windows, common in Italian palaces and not unfrequent in Gothic civil architecture. The *loggia*, an open gallery, or high terrace, communicating with the upper apartments of a palace, is a common feature of Palladian architecture, and would also be well adapted to such a scene.

WHITE. The place meant is plainly the very same in which *Romeo* surprises *Juliet* confessing to herself her love for him; but in this edition the stage-directions have been conformed to the poet's imagination of the scene.

4. **Nightly**] STEEV. This is not merely a poetical supposition. It is said of the nightingale that, if undisturbed, she sits and sings upon the same tree for many weeks together. [SINGER adds: As almost all birds sing only during the period of incubation, this may be accounted for; the male bird sings near where the female is sitting.] What Eustathius, however, has observed relative to a *fig-tree* mentioned by Homer in his 12th Odyssey, may be applied to the passage before us: 'These particularities, which seem of no consequence, have a very good effect in poetry, as they give the relation an air of truth and probability. For what can induce a poet to mention such a tree if the tree were not there in reality?' [*Sta.*

KNT. In the description of the garden in Chaucer's translation of the 'Romaunt of the Rose,' the pomegranate is first mentioned amongst the fruit-trees. The 'orchard of pomegranates with pleasant fruits' was one of the beautiful objects described by Solomon in his Canticles. Amongst the fruit-bearing trees, the pomegranate is in some respects the most beautiful; and therefore, in the south of Europe

Believe me, love, it was the nightingale. 5
Rom. It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day

6. *of the*] *of* $F_2F_3F_4$.

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and in the East, it has become the chief ornament of the garden. But where did Sh. find that the nightingale haunted the pomegranate tree, pouring forth her song from the same bough week after week? Doubtless in some of the old travels with which he was familiar. Chaucer puts his nightingale 'in a fresh green laurel tree;' but the preference of the nightingale for the pomegranate is unquestionable. 'The nightingale sings from the pomegranate groves in the day time,' says Russel in his account of Aleppo. A friend, whose observations as a traveller are as acute as his descriptions are graphic and forcible, informs us that throughout his journeys in the East he never heard such a choir of nightingales as in a row of pomegranate trees that skirt the road from Smyrna to Boudjia. In the truth of details such as these the genius of Sh. is as much exhibited as in his wonderful powers of generalization. [*Huds. Sta.*

6. **the lark**] KNT. Sh.'s power of describing natural objects is unequalled in this beautiful scene, which, as we think, was amongst his very early productions. The Venus and Adonis, published in 1593, is also full of this power. Compare the following passage with the description of morning in the scene before us:

> 'Lo! here the gentle lark, weary of rest,
> From his moist cabinet mounts up on high,
> And wakes the morning, from whose silver breast
> The sun ariseth in his majesty;
> Who doth the world so gloriously behold
> That cedar-tops and hills seem burnish'd gold.' [*Huds.*

9. **Night's candles are**] BLAKEWAY. Thus Sophocles:

> —— ἄκρας νυκτὸς, ἡνίχ' ἕσπεροι
> Λαμπτῆρες οὐκέτ' ἦθον.—Ajax, 285. [*Sing.*

STA. [thus translates]: 'At dead of night, What time the evening tapers had expired.' But Sh. certainly meant the stars, while Sophocles seems only to have thought of the less poetical lamps of earth.

JEFFREY (Edin. Rev., Aug. 1817). If the advocates for the grand style object to this expression, we shall not stop to defend it; but to us it seems equally beautiful, as it is obvious and natural, to a person coming out of a lighted chamber into the pale dawn. The word candle, we admit, is rather homely in modern language, while lamp is sufficiently dignified for poetry. The moon hangs her silver lamp on high in every school-boy's copy of verses; and she could not be called the candle of heaven without manifest absurdity. Such are the caprices of usage. Yet we like the passage before us much better as it is than if the candles were changed into lamps. If we should read, 'The lamps of heaven are quenched,' or 'wax dim,' the whole charm of the expression would be lost—our fancies would no longer be recalled to the privacy of that dim-lighted chamber which the lovers were so reluctantly leaving.

Stands tiptoe on the misty mountain tops:
I must be gone and live, or stay and die.
Jul. Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet, thou need'st not to be gone.
Rom. Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;

10. *mountain*] *mountaines* $Q_3Q_4F_1$ Q_5. *mountaines top* Eng. Par.* *mountains'* Theob. Warb. Johns. Capell, Knt. *mountain-tops* Ktly.

12. *Yon*] $(Q_1)F_4$. *Yond* $QqF_1F_2F_3$, Sing. (ed. 2), Cambr. *Yond'* Huds. Ktly.

it, I] *it well* Pope, &c. *it* Johns. om. Corn.

13. *sun*] *fen* or *fens* Anon. conj.*

16. *Therefore....gone.*] *Then stay a while, thou shalt not go so soon* Pope, &c. from (Q_1).

stay yet,] $QqF_1F_2F_3$. *stay yet;* Coll. Ulr. Del. Huds. White, Cambr. *stay yet* F_4. *stay, yet* Rowe. *stay,—yet* Dyce. *need'st not to be*] *needest not be* Q_5.

20. *brow*] *bow* Coll. (ed. 2) (MS.), Sing. (MS.), Ulr. Huds.

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14. **torch-bearer**] TODD. Compare Sidney's Arcadia (ed. 13) p. 109: 'The *moon*, then full (not thinking scorn to be a *torch-bearer* to such beauty), guided her steps.' And Sir J. Davies's Orchestra, 1596, st. vii, of the sun: 'When the great *torch-bearer* of heaven was gone Downe in a maske unto the Ocean's court.' And Drayton's Eng. Heroic. Epist., p. 221, where the moon is described with the stars: 'Attending on her as her *torch-bearers*.' [*Sing.*

17. **Let me be ta'en**] SING. quotes BOSWELL that this speech is better in Q_1.

20. **Cynthia's brow**] COLL. ['*Notes and Emend.*']. Cynthia's 'brow' would not occasion a 'pale reflex,' and by the omission of one letter the light is at once cleared,—'Cynthia's *bow*.'

SING. ('*Sh. Vindicated*'). The (MS.) correction is quite unexceptionable, as an easy amendment of an evident misprint.

ULR. Collier's (MS.) correction recommends itself for this reason, that the reflex of Cynthia's '*bow*' properly refers only to the setting moon (Diana, who turns her back upon the lovers), whereas the reflex of Cynthia's 'brow' or 'eye' would indicate that the moon was just rising.

SING. (ed. 2). The *r* is deleted in my F_2.

STA. The (MS.) substitution of *bow* is a very happy conjecture, and one which certainly affords a better reading than the old text. It must be remembered, however, that *brow* is the word in all the ancient copies, and that Sh. has allowed himself great latitude in the use of it in other places. In Othello we meet with the 'brow of the sea,' and in King John with the 'brow of night.' [*Dyce* (ed. 2).

DYCE (ed. 1). '*Brow*' suits the context ('*eye*') better than 'bow.'

COLL. (ed. 2). Such a confirmation [the erasure of the *r* in Singer's F_2], sup-

Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads:
I have more care to stay than will to go:
Come, death, and welcome! Juliet wills it so.
How is't, my soul? let's talk, it is not day.

Jul. It is, it is: hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division;
This doth not so, for she divideth us:
Some say the lark and loathed toad change eyes;

22. *heaven*] *Heavens* F_3F_4, Rowe.
23. *care....will*] *will....care* Johns. conj.
25. *How....soul?*] *What says my love?* (Q_1) Pope, Han.
talk,] *talke* Q_2Q_3. *talk;* Camp. Corn. *talk,*— Dyce. *talk:* Cambr.
31. *change*] *chang'd* Rowe (ed. 2)*, Sing. Huds. Dyce (ed. 2), Ktly. (M. Mason and S. Walker conj.).

posing (as we conclude was the case, though Singer says nothing on the point) that the erasure was made near the time of the publication of F_2, is valuable.

DYCE. ('*Strictures*,' &c., 1859, p. 165). I really cannot see any objection to the expression '*brow*,'—meaning, not as Collier explains it, 'eye-brow,' but 'forehead' (in I, iii, 39, 'broke her *brow*'). Surely it is no more exceptionable than 'Phœbus' *front*'—*i. e.*, forehead—in Lear II, ii, 114.

CLARKE. 'Cynthia' is one of the names of Diana (from Mount Cynthus, where she was born), and she is classically represented with a crescent moon upon her forehead. It is the pale reflection of this ornament of Luna's, or Cynthia's, brow, therefore, that is here beautifully alluded to.

DYCE (ed. 2). ['*Bow*'] may be right.

29. division] NARES. To make divisions in music is to run a simple strain into a great variety of shorter notes to the same modulation. [*Dyce.*

SING. A *division*, in music, is a *variation of melody* upon some given fundamental harmony. See 1 Hen. IV: III, i, 210: 'Sung by a fair queen in a summer's bower, With ravishing *division* to her lute.' This verse, Stephen Weston observes, might serve for a translation of a line in Horace: '—— grataque feminis Imbelli cithara carmina *divides*.' [*Huds.*

KNT. A number of quick notes sung to one syllable; a kind of warbling, which prevailed in vocal music till rather recently. [*Verp.*] Handel, governed by custom rather than by his own better taste, introduces divisions into many of his airs and choruses. [*Hal.*] Steevens, in his note on this word, mistakes the meaning entirely.

STA. It is what we now term *variation;* where, instead of one note, two, three or more notes are sung to one syllable or to one chord. [*White*, subs.

31. loathed toad] HEATH. If the toad and lark had changed voices, the unnatural croak of the latter would have been no sign of the appearance of day, and consequently no signal for her lover's departure. [*Sing. Corn. Verp. Huds. Cham. Sta.*

WARE. The *toad*, having very fine eyes, and the *lark* very ugly ones, was the

O, now I would they had changed voices too!
Since arm from arm that voice doth us affray,
Hunting thee hence with hunts-up to the day.

32. *would they had*] *wot they have* Han. Warb.
33, 34. om. Pope, &c. (Johns.).
34. *hence*] *up* Johns.

occasion of a common saying amongst the people, that *the toad and lark had changed eyes.* [*Sing. Verp. Huds. Sta. Dyce, Cham. Hal.*

JOHNS. This tradition of the toad and the lark I have heard expressed in a rustic rhyme: 'To heav'n I'd fly, But that the toad beguil'd me of mine eye.' [*Sing. Corn. Verp. Hal.*

34. **hunts-up**] STEEV. The tune anciently played to wake and collect the hunters. In Drayton's Polyolbion, Song 13th: 'But *hunts-up* to the morn the feather'd sylvans sing.' [*Sing. Huds. White, Clarke.*

RITSON. Puttenham, in his Art of English Poesy, 1589, speaking of one Gray, says: 'What good estimation did he grow into with King Henry [the Eighth] . . . for making certaine merry ballads, whereof one chiefly was '*The Hunte is up, the Hunte is up.*' [*Sing. Knt. Huds.*

MAL. It also signified a morning song to a new-married woman, the day after her marriage, and is certainly used here in that sense. See Cotgrave's Dict., s. v. Resveil. [*Sing. Huds. Clarke.*

DOUCE. It is not improbable that the following was the identical song composed by the person of the name of Gray mentioned in Ritson's note. It occurs in a collection entitled *Hunting, hawking*, &c. There was likewise a country-dance with a similar title.

'CHO. { The hunt is up, the hunt is up,
Sing merrily wee, the hunt is up;
The birds they sing, The Deare they fling,
Hey, nony, nony-no;
The hounds they crye, The hunters flye,
Hey trolilo, trololilo.
The hunt is up,' *ut supra.*

[KNIGHT gives one stanza which he thinks 'will satisfy his readers.' So thinks the present Editor also.]

SING. So in Drayton's Third Eclogue: 'Time plays the *hunts-up* to thy sleepy head.' [*Clarke.*

COLL. It was also used for any morning song. See Chappell's 'National English Airs,' vol. ii, p. 147, where all that is known on the subject is collected. 'The hunt is up,' an expression of the chase, as appears by the following from A. Munday's 'Two Italian Gentlemen,' printed about 1584: 'The hunt is up, And fooles be fledgde before the perfect day.' [*Verp.*

STA. 'Any song intended to arouse in the morning,—even a love-song,—was formerly called a *hunt's-up;* and the name was, of course, derived from a tune or song employed by early hunters. Butler, in his *Principles of Musik*, 1636, defines a *hunt's-up* as "morning music;" and Cotgrave defines "Resveil" as a hunt's-up, or *Morning Song*, for a new-married wife.' See W. CHAPPELL, *Popular Music of the Olden Time*, &c.

The following song, which is taken from a manuscript in Mr. Collier's possession, is of the character of a love-song:

O, now be gone; more light and light it grows. 35
Rom. More light and light?—More dark and dark our woes!

Enter Nurse.

Nurse. Madam!
Jul. Nurse?
Nurse. Your lady mother is coming to your chamber: 39

35. *light it*] *itli ght* F_1. *it light* $F_2F_3F_4$.
36. *light?—More*] Theob. *light, more* QqFf, Rowe. *light,—more* Dyce. *light! more* Sta. Ktly. *light: more* Cambr.
Enter...] Rowe. Enter Madame and Nurse. QqFf. ...to the door. Capell. ...to the chamber. Cambr.
38. *Nurse?*] Theob. *Nurse.* QqFf, Coll. Ulr. Del. Huds. Sta. White, Hal. Ktly.

THE NEW HUNT'S-UP.

'The hunt is up, the hunt is up,
Awake, my lady free;
The sun has risen, from out his prison,
Beneath the glistering sea.

'The hunt is up, the hunt is up,
Awake, my lady bright;
The morning lark is high to mark
The coming of day-light.

* * * * * *

'The hunt is up, the hunt is up,
Awake, my lady dear;
A morn in spring is the sweetest thing
Cometh in all the year.

'The hunt is up, the hunt is up,
Awake, my lady sweet;
I come to thy bower, at this lov'd hour,
My own true love to greet.'

HALLIWELL. The hunts-up was a tune played on the horn, under the windows of sportsmen, very early in the morning. Hence the term was applied to any noise of an awakening or alarming nature. 'A hunt is up or musike plaid under one's window in a morning.'—Florio, p. 304. '*Resveil*, a hunts-up, or morning song for a new-married wife the day after the marriage.'—Cotgrave. '*Hunsup*, a clamour, a turbulent outcry.'—Craven Gl. Mr. W. H. Black discovered a document in the Rolls-house, from which it appeared that a song of *the Hunt's up* was known as early as 1536, when information was sent to the council against one John Hogon, who, 'with a crowd or a fyddyll,' sung a song, with some political allusions, to that tune. Some of the words are given in the information:

'The hunt is up, the hunt is up, &c.
The Masters of Arte and Doctours of Dyvynyte
Have brought this realme ought of good unyté.
Thre nobyll men have take this to stay,
My Lords of Norff. Lorde of Surrey,
And my Lorde of Shrewsbyrry;
The Duke of Suff. myght have made Inglond mery.'

The words were taken down from recitation, and are not given as verse. See Collier's Shakespeare, Introd., p. 288.

'Maurus last morn at's mistress window plaid
An hunt's up on his lute; but she (its said)
Threw stones at him; so he, like Orpheus, there
Made stones come flying his sweet notes to heare.'—*Wit's Bedlam*, 1617.

36. **Enter Nurse.**] COLL. This part of the play, in (Q_1), reads exactly as if it had been hastily made up from imperfect notes, and not printed from any authentic copy. Our text, here as elsewhere, is generally that of Q_2.

The day is broke; be wary, look about. [*Exit.*

Jul. Then, window, let day in, and let life out.

Rom. Farewell, farewell! one kiss, and I'll descend.

[*Romeo descends.*

Jul. Art thou gone so? my lord, my love, my friend!
I must hear from thee every day in the hour,
For in a minute there are many days:
O, by this count I shall be much in years
Ere I again behold my Romeo!

Rom. Farewell! I will omit no opportunity

40. [Exit.] om. QqFf.

41. [op'ning it.] Capell. They go upon the Balcony. White.

42. Rom. *Farewell...descend*] Transferred to follow line 35 by Pope.

[Romeo descends.] Theob. om. QqFf. Kisses her, and goes out of it. Capell. He goes down. Ulr. Descends. Dyce, Cambr. He begins to descend. Coll. (ed. 2).

43. *my...friend*] (Q_1) Bos. Dyce, Cambr. Ktly. *love, Lord, ay husband, friend* QqF_1, Knt. Corn. Coll. et cet. *Love, Lord ah Husband, Friend* $F_2F_3F_4$, Rowe, &c. Capell. *my love! my lord! my friend* Mal. Steev. Har. Sing. (ed. 1), Camp. Haz. Clarke. *love, lord! my husband, friend* White conj.

44. *day in the hour*] *hour in the day* Coll. (ed. 2) (MS.)

in the] *i' the* Capell, Var. Knt. Sing. Ktly.

[Romeo comes down by the Ladder into the Garden. Rowe.

48. *Farèwell*] Separate line in Qq Ff, Rowe, Dyce, Cambr.

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43. **my lord, my love, my friend**] DYCE (ed. 1). I have preferred the reading of (Q_1) because I have great doubts if the 'ay' is to be understood as equivalent to '*yes*' (the usual old spelling of it in that sense being '*I*'). The editor of F_2 altered it to 'ah;' for which perhaps it was intended.

WHITE. Perhaps '*ay*' is a misprint for 'my.' The reading of (Q_1) has the advantage of ridding the line of the awkward and unpoetic word 'husband,' which is in no sense, except legally, a counterpart to 'wife.' But in the word 'friend' there was not that anticlimax in Sh.'s time that there is now. 'Friend' was then used to express the dearest possible relation, even between the sexes. It frequently occurs in that sense in the poem *Romeus and Juliet;* and in the very passage which is here dramatized, *Juliet*, in her distress that *Romeo* will neither remain with her, nor let her go with him, exclaims (and Sh. seems to have remembered it):

> 'For whom am I becomme unto myself a foe,
> Disdayneth me, his steadfast *frend*, and skornes my *frendship* so.
> Nay, Romeus, nay, &c.
> * * * * * * *
> 'Then Romeus in armes his lady gan to folde,
> With *frendly* kisse, and ruthfully she gan her knight beholde.
> With solemne othe they both their sorrowful leave do take;
> They sweare no stormy troubles shall their steady *frendship* shake.'

46. **by this count**] STEEV. 'Certè ego, quæ fueram, te discedente, puella, Protinus ut redeas, facta videbor anus.'—*Ovid, Epist.* [*Her.*], i, [115–16]. [*Sing.*

48. **Farewell**] S. WALKER ('*Vers.*,' p. 268). An exclamation, a form of address, or other word, or short phrase, detached in point of construction from the sentence

That may convey my greetings, love, to thee.
Jul. O, think'st thou we shall ever meet again?
Rom. I doubt it not; and all these woes shall serve
For sweet discourses in our time to come.
Jul. O God! I have an ill-divining soul.
Methinks I see thee, now thou art below,
As one dead in the bottom of a tomb:
Either my eyesight fails or thou look'st pale.
Rom. And trust me, love, in my eye so do you:

52. *our time*] *our times* Q_2, Capell.
53. Jul.] Ro. Q_2Q_3.
54. *thee, now*] Pope. *thee now*, Q_2 Q_3Q_4Ff, Rowe. *thee now* Q_5.
below] (Q_1) Pope. *so lowe* QqFf, Capell, Knt. Corn. Coll. Ulr. Del. Huds. Sta. White, Hal.
55. [Romeo descends. Pope.
57. *my*] *mine* Rowe (ed. 2)*, &c.
eye] *eyes* Ed. conj.

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which it introduces, is frequently placed by itself, apart from the following line. I know not whether the collocation of εἶεν, φεῦ, &c., *extra metrum*, in the Greek tragedians, can be considered an analogous case.

53. **ill-divining soul**] STEEV. This miserable prescience of futurity I have always regarded as a circumstance particularly beautiful. The same kind of warning from the mind, Romeo seems to have been conscious of, on his going to the entertainment at the house of Capulet. [*Sing. Huds. Sta.*

MAL. So in Venus and Adonis:

> 'The thought of it doth make my faint heart bleed;
> And fear doth teach it *divination;*
> *I prophesy thy death.*' [*Knt.*

KNT. Coleridge has some remarks upon Richard II: II, ii, 10, which we may properly quote here: 'Mark in this scene Sh.'s gentleness in touching the tender superstitions, the *terræ incognitæ* of presentiments, in the human mind; and how sharp a line of distinction he commonly draws between these obscure forecastings of general experience in each individual, and the vulgar errors of mere tradition. Indeed, it may be taken once for all as the truth that Sh., in the absolute universality of his genius, always reverences whatever arises out of our moral nature. He never profanes his muse with a contemptuous reasoning away of the genuine and general, however unaccountable, feelings of mankind.'—'*Lit. Rem.*,' vol. ii, p. 174. Sh. has exhibited the feeling under three different aspects in this play. When Romeo utters his presentiment before going to the masquerade, he is under the influence of his habitual melancholy,—the sentiment of unrequited love, which colours all his imagination with a gloomy foreshadowing of coming events. In the passage before us, when Juliet sees her husband 'As one dead in the bottom of a tomb,' we have 'the fear' which doth 'teach' her heart 'divination.' But Romeo in Act V has a presentiment directly contrary to the approaching catastrophe; and this arises out of his 'unaccustomed' animal spirits. All these states of mind are common to the imagination deeply stirred by passionate emotions. Nothing in all Sh.'s philosophy appears to us finer than the deceiving nature of Romeo's presages in the last Act as compared with the true-divining fears of Juliet.

Dry sorrow drinks our blood. Adieu, adieu! [*Exit.*

Jul. O fortune, fortune! all men call thee fickle:
If thou art fickle, what dost thou with him
That is renown'd for faith? Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back.

La. Cap. [*Within*] Ho, daughter! are you up?

Jul. Who is't that calls? is it my lady mother?
Is she not down so late, or up so early?
What unaccustom'd cause procures her hither?

Enter LADY CAPULET.

La. Cap. Why, how now, Juliet!

Jul. Madam, I am not well.

La. Cap. Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live;
Therefore have done: some grief shows much of love,
But much of grief shows still some want of wit.

58. [Exit.] Exit below. Dyce.
59. SCENE VI. Juliet's Chamber. Enter Juliet. Rowe. SCENE VIII. Pope.
61. *renown'd*] *renowmd* Q_2Q_3. *renowm'd* Q_4.
63. La Cap. [within]] L. C. [within. Capell. La. or Lad. QqFf.
64. *is it*] Ff. *it is* Qq, Cambr. Momm.
65. *Is...early?*] om. Pope, &c.
66. *procures*] *provokes* Han. Returns to her chamber. White. Enter Lady Capulet.] Capell. Enter Mother. QqFf (in line 63).
67. *I am*] *I'm* Pope, Han. Dyce (ed. 2).
70. *An*] Theob. *And* QqFf. *couldst...couldst*] *wouldst...couldst* Coll. (MS.)

58. **Dry sorrow**] CLARKE. The belief that grieving exhausts the blood and impairs the health is more than once alluded to by Sh. See Mid. N.'s D., III, ii, 97.

66. **Enter Lady Capulet**] MRS. JAMESON. In the dialogue between Juliet and her parents, and in the scenes with the Nurse, we seem to have before us the whole of her previous education and habits; we see her, on the one hand, kept in severe subjection by her austere parents, and, on the other, fondled and spoiled by a foolish old nurse—a situation perfectly accordant with the manners of the time. Then Lady Capulet comes sweeping by, with her train of velvet, her black hood, her fan and rosary—the very *beau-ideal* of a proud Italian matron of the fifteenth century, whose offer to poison Romeo, in revenge for the death of Tybalt, stamps her with one very characteristic trait of the age and the country. Yet she loves her daughter, and there is a touch of remorseful tenderness in her lamentations over her which adds to our impression of the timid softness of Juliet and the harsh subjection in which she has been kept. [*Verp.*

66. **procures**] WARB. *Procures* for *brings*. [*Sing.*

72. **want of wit**] ULR. It is thoroughly in keeping with Lady Capulet's heart-

Jul. Yet let me weep for such a feeling loss.
La. Cap. So shall you feel the loss, but not the friend
Which you weep for.
Jul. Feeling so the loss,
I cannot choose but ever weep the friend.
La. Cap. Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughter'd him.
Jul. What villain, madam?
La. Cap. That same villain, Romeo.
Jul. Villain and he be many miles asunder.
God pardon him! I do, with all my heart;

75. *weep*] *do weep* Theob., &c. Capell, Ktly.
Feeling] *In* or *But feeling* Mommsen conj.
79. *same*] om. Han.
80. Jul.] Jul. [*Aside*] Han. Johns. Ulr. Dyce (ed. 2), Cambr.
be] *are* (Q_1) Pope, &c. Capell, Var. Coll. Sing. Ulr. Del. Huds. White, Hal.
asunder.] *asunder!* Ktly.
81. *him*] om. $Q_2Q_3F_1$.

less character and artificial nature that she should consider deep feeling an indication of want of wit.

75. **Feeling**] MOMMSEN. Suppose Sh. has for once committed a metrical error (*bonus dormitat Homerus*), what harm is there if a critic correct the same? Which shows a higher estimate of Sh., and of the nature of poetic forms in general, the critic who corrects here and there an error which Sh. himself perhaps overlooked, or he who attributes to the poet many hundreds of halting verses? I think the latter shows more reverence for the Printing Offices of the 16th and 17th centuries than for the art of the great poet. This respect for the printers is as false as it is convenient.

80. **asunder**] KTLY. I have placed a (!) at the end of this line; for Juliet is evidently speaking here in the ambiguous manner of her subsequent speeches. She means an indicative, but wishes her mother to understand her in the optative mood. The editors of the last century, not understanding this, have, without any authority, changed 'be' to *are*. I should be inclined to make an *Aside* of 'I do with all my heart,' as she pretends to plan his death.

80. **he be**] MOMMSEN. *Be* in consonance with *he* is very frequent in Sh. instead of *are*.

81–103. **God . . . . girl**] CAMBR. Instead of this passage, Pope, printing, as he says, 'more agreeably to the first edition,' gave as follows:

'*La. Cap.* Content thee girl. If I could find a man,
I soon would send to *Mantua* where he is,
And give him such an unaccustom'd dram
That he should soon keep *Tybalt* company.
Jul. Find you the means, and I'll find such a man,
For while he lives, my heart shall ne'er be light
'Till I behold him—dead—is my poor heart,
Thus for a kinsman vext?
La. Cap. Well, let that pass.
I come to bring thee joyful tidings, girl.'

And yet no man like he doth grieve my heart.
La. Cap. That is because the traitor murderer lives.
Jul. Ay, madam, from the reach of these my hands:
Would none but I might venge my cousin's death!
La. Cap. We will have vengeance for it, fear thou not:
Then weep no more. I'll send to one in Mantua,
Where that same banish'd runagate doth live,
Shall give him such an unaccustom'd dram

83. *murderer*] Q_2. om. $Q_3Q_4FfQ_5$. Capell. Var. Knt. Del. Ktly.
85. *Would*] 'Would Warb. Johns. 89. *Shall...dram*] *That shall bestow*

In this arbitrary change he is followed, as usual, by Hanmer, except that the latter puts a full stop at 'vext.'

84. **Ay, madam**] JOHNS. Juliet's equivocations are rather too artful for a mind disturbed by the loss of a new lover. [*Sing. Clarke.*

CLARKE. It appears to us that, on the contrary, the evasions of speech here used by the young girl-wife are precisely those that a mind, suddenly and sharply awakened from previous inactivity, by desperate love and grief, into self-conscious strength, would instinctively use. Especially are they exactly the sort of shifts and quibbles that a nature rendered timid by stinted intercourse with her kind, and by communion limited to the innocent confidences made by one of her age in the confessional, is prone to resort to, when first left to itself in difficulties of situation and abrupt encounter with life's perplexities. The Italian-born-and-bred Juliet is made by our author to speak and act with wonderful truth to her southern self. The miracle is how he, who could draw the courageous and direct-hearted Helena, the noble-minded Portia, the transparent-souled Imogen, could so thoroughly divine and so naturally depict the manner in which the two Italian girl-wives, Juliet and Desdemona, speak and act in accordance with their southern birth and breeding. He has drawn them exquisitely gentle, charming, winning, but he has given them the gentleness that blights into timidity, instead of the gentleness that blossoms into moral courage, and has shown how it brings fatal results. The wonder beyond this is, how, with all his faithful denotement of the underlying defect in their characters, he has yet contrived to make the more beautiful portions of their characters so ineffably lovely, so prevailingly and saliently attractive.

86. **We will have vengeance**] HARTLEY COLERIDGE ('*Essays*,' &c., vol. ii, p. 197). The perfect *nonchalance* with which this horrid proposition is uttered by a respectable matron proves how familiar were the minds and ears of our virtuous ancestors to deeds at which their demoralized posterity would thrill with horror. It might, however, be Sh.'s art to make the old Capulets unamiable, that our sympathy with Juliet might be the less distracted by disapprobation of her disobedience. Capulet's speech is about the worst that Sh. ever wrote. But for a model of parental rebuke and paternal despotism, I recommend the old gent's behavior to his daughter throughout the scene. Sh. must have intended to show the vulgarity of rage; and true it is, a man in a passion is never a gentleman—much less is a woman a lady. There may be noble anger, as in Brutus; but then it must be just, and not exceed the bounds of self-possession. Even Brutus forgets himself a little when irritated by the intrusion of the men.

That he shall soon keep Tybalt company:
And then, I hope, thou wilt be satisfied.
Jul. Indeed, I never shall be satisfied
With Romeo, till I behold him—dead—
Is my poor heart so for a kinsman vex'd.
Madam, if you could find out but a man
To bear a poison, I would temper it,
That Romeo should, upon receipt thereof,
Soon sleep in quiet. O, how my heart abhors
To hear him named, and cannot come to him,
To wreak the love I bore my cousin
Upon his body that hath slaughter'd him!
La. Cap. Find thou the means, and I'll find such a man.
But now I'll tell thee joyful tidings, girl.
Jul. And joy comes well in such a needy time:
What are they, I beseech your ladyship?

on him so sure a draught Steev., 1773, from (Q_1) Var. (Corn.)

93. *him—dead—*] Pope. *him. Dead* QqFf. *him—Dead* Rowe. *him. Dead—* Knt. (ed. 1). *him:—Dead* Sing. (ed. 2). *him—dead;* Ktly.

94. *Is....heart*] *My poor heart is* Ktly.

vex'd.] *vext?* Pope, Johns.

96. *I would*] *I'd so* Anon. (ap. Rann) conj.

100. *love*] *tender love* Anon conj.*

bore] *ever bore* Lettsom conj. *bore unto* Anon. conj.*

cousin] QqF_1, Johns. Knt. Corn. Dyce (ed. 1), White, Cambr. *cozin, Tybalt* $F_2F_3F_4$, Rowe, Capell, Var. et cet. *slaughter'd cousin* Theob. Warb. *murder'd cousin* Mal. conj.

103. *tidings*] *tiding* Q_4.

104. *needy*] *needful* (Q_1) Pope, &c. Capell, Var. Huds. Sing. Dyce (ed. 2).

105. *I beseech*] *beseech* $Q_2Q_3F_1$.

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94. **Is my poor heart**] KTLY. By connecting this phrase with the preceding 'dead,' it is manifest they [both Qq and folio—followed by all the edd.] did not understand the ambiguous language of Juliet.

100. **my cousin**] MAL. The word omitted is probably an epithet to cousin; such as,—my *murdered* cousin. [*Dyce, White.*

STA. We rather agree with Malone, and doubt if Tybalt were the omitted word.

104. **a needy time**] WALKER ['*Crit.*,' vol. ii, p. 80. This line is cited as one of the instances where *awful, dreadful, needful*, and the like, are used in an active sense. He therefore cites (Q_1)]. Middleton, W. of Solomon Paraphrased, Dyce, vol. v, p. 346: 'Decaying things be needful of repair.' I have met with *needful*, in this sense, in Walter Scott. Perhaps he caught it from Sh.; or is it a Scotticism? Debates in the 'Free Presbyterian Assembly,' as reported in the Glasgow Constitutional of May 24, 1843; Dr. Buchanan says: '—— every unprejudiced mind would admit that, if a Church stood in need of advice, the Church of England at this time was eminently needful of it.'

LETTSOM [in a foot-note to the foregoing] . . . does not *needy* rather mean *beggarly, poverty-stricken?* [*Dyce* (ed. 2).

La. Cap. Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy,
That thou expect'st not, nor I look'd not for.
Jul. Madam, in happy time, what day is that?
La. Cap. Marry, my child, early next Thursday morn,
The gallant, young, and noble gentleman,
The County Paris, at Saint Peter's Church,
Shall happily make thee there a joyful bride.
Jul. Now, by Saint Peter's Church, and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he that should be husband comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet; and, when I do, I swear,

109. *expect'st*] Rowe (ed. 2)*. *expects* QqFf.
look'd] *looke* F_2.
110. *that*] *this* Ff, Ulr. White.
113. *County*] *Count of* Rowe (ed. 2).*
114. *happily*] *happly* Q_3Q_4.
there] om. Ff, Rowe, &c. Knt. Coll. Ulr. Del. White, Hal.
118. *should*] *must* Q_5.
woo] *woe* $F_1F_2F_3$.
120. *I swear,*] om. Pope, &c.

110. **in happy time**] JOHNS. *A la bonne heure.* This phrase was interjected when the hearer was not quite so well pleased as the speaker. [*Sing. Huds.*

SING. Bishop Lowth uses it in his Letter to Warburton, p. 101: 'And may I not hope then for the honour of your lordship's animadversions? *In good time:* when the candid examiner understands Latin a little better, and when your lordship has a competent knowledge of Hebrew.' [*Clarke.*

113. **The County Paris**] FARMER. It is remarked that 'Paris, though in one place called *Earl*, is most commonly styled the *Countie* in this play. Sh. seems to have preferred, for some reason or other, the *Italian Comte* to our *Count;* perhaps he took it from the old English novel, from which he is said to have taken his plot.' He certainly did so; Paris is there first styled *a young Earle*, and afterwards *Counte, Countee, County*, according to the unsettled orthography of the time. [*Hal.*

SING. *County* or *countie* was the usual term for an earl in Sh.'s time. [*Sta.*] Paris is in this play first styled a *young earle.* [*Huds.*] Sō Baret, 'a *countie*, or an *earle*, comes, un comte,' and 'a *countie* or *earldome*, comitatus.'

120. **I swear**] COLL. ['*Notes and Emend.*']. This is erased, perhaps, as not adding to the force of Juliet's expression, hardly consistent with the delicacy of her character, and certainly destructive of the measure.

ULR. But her mother's announcement has manifestly excited Juliet to the highest pitch, as is shown by the imprudent abruptness and obstinacy with which she opposes the wishes of her parents, and which could only make bad worse. She constantly displays a temper as passionate and as easily enkindled as Romeo's. In such a state of excitement words could easily escape her which she would not use

It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

La. Cap. Here comes your father; tell him so yourself,
And see how he will take it at your hands.

Enter CAPULET *and* Nurse.

Cap. When the sun sets, the air doth drizzle dew; 125

122. *These...indeed!*] Given to La. Cap. Coll. (ed. 2) (MS.)

124. Enter....] Enter Capulet, at a Distance; Nurse following. Capell, after line 122.

125. *air*] *ayre* Q_4. *aire* Q_5. *earth* Q_2Q_3Ff, Rowe, Knt. Coll. Ulr. Del. Huds. Sta. Ktly.

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in calmer moods. Nay, they seem necessary in order to show her violent excitement and thereby explain her conduct. Moreover, it is not clear how these words should have crept into the text if they had not originally belonged there.

122. **These are news indeed**] COLL. (ed. 2). These words indicate the surprise of Lady Capulet at the intelligence she has just heard, and they join on with the utmost exactness to what follows of her speech. Strange to say, the blunder of giving this exclamation to Juliet has never, in modern times, been detected, but the matter is set right in the (MS.). The mistake, when pointed out, seems to correct itself.

HUDS. This change by Collier's (MS.), though not necessary to the sense, seems well worthy of being considered.

DYCE ('*Strictures*,' &c., 1859). It seems almost impossible that any one should read the passage, as it stands in the old copies, without perceiving that Juliet's exclamation has reference to what her mother has said a little before, 'But now I'll tell thee *joyful tidings*, girl.'

125. **the air doth drizzle dew**] MAL. The reading of Q_2Q_3Ff is philosophically true, and perhaps ought to be preferred. I suspected, when this note was written, that *earth* was the poet's word, and a line in the Rape of Lucrece strongly supports that reading: 'But as the *earth* doth *weep* the *sun being set*.' [*Sing. Huds. Sta. Hal.*

STEEV. When our author in A Mid. Sum. N. D. says: 'And when she [the moon] weeps, *weeps* every little flower,' he only means that every little flower is moistened with dew, as if with tears, and not that the flower itself *drizzles dew*. This passage sufficiently explains how the *earth*, in the quotation from the Rape of Lucrece, may be said to *weep*. [*Sing. Hal.*

RITSON. That Sh. thought it was the *air* and not the *earth* that *drizzled dew*, is evident from other passages. So in King John: 'Before the *dew* of evening *fall*.' [*Sing.*

COLL. (ed. 1). Malone fully justifies '*earth*' (though he prints *air*) by the line from Sh.'s Lucrece.

HUDS. This is scientifically true; poetically, it would seem better to read *air* instead of *earth*.

DYCE. As to the passage from our author's *Lucrece*, Steevens showed long ago that it did *not* 'justify' (what, indeed, could?) such an utter absurdity as 'the EARTH DRIZZLING dew.'

But for the sunset of my brother's son
It rains downright.
How now! a conduit, girl? what, still in tears?
Evermore showering? In one little body
Thou counterfeit'st a bark, a sea, a wind:
For still thy eyes, which I may call the sea.
Do ebb and flow with tears; the bark thy body is,
Sailing in this salt flood; the winds, thy sighs;
Who,—raging with thy tears, and they with them,—
Without a sudden calm will overset
Thy tempest-tossed body.—How now, wife!
Have you deliver'd to her our decree?

La. Cap. Ay, sir; but she will none, she gives you thanks.
I would the fool were married to her grave!

Cap. Soft! take me with you, take me with you, wife.

127, 128. As in Q_4Q_5Ff. One line, The rest.

129. *showering? In....body*] Q_5. *showring in....body?* Q_2Q_3Ff, Rowe. *showring: In...body?* Q_4.

130. *Thou counterfeit'st a*] Q_5. *Thou countefaits. A* Q_2. *Thou counterfaits. A* Q_3. *Thou counterfeits, a* Q_4. *Thou counterfaits a* F_1. *Thou counterfeits a* F_2. *Thy counterfeits a* F_3. *Thy Counterfeit's a* F_4, Rowe.

132. *is*] om. $F_2F_3F_4$, Rowe, Han.

134. *Who*] *Which* Pope, &c.
thy] *the* Ff, Rowe.

138. *Ay, sir*] Separate line, Ff.
gives] *give* Q_2.
thanks.] *thankes.* Q_4Q_5. *thanks?* F_4. *thankes,* $Q_3F_1F_2$. *thanks,* F_3.

WHITE. The absurd reading 'earth' is probably the result of a confusion produced by the old pronunciation of 'earth,' *airth*, which has survived in New England. The variations in old *Capulet's* speech in (Q_1) seem not due to the manner in which that text was obtained; and in that case are interesting because they show the manner in which Sh. worked over an idea.

KTLY. To talk of the earth drizzling dew appears, no doubt, to be absurd; but expressions as incongruous occur in these plays, and we have in Lucrece, 'But as,' &c.

CLARKE. It must be borne in mind that in each of these passages [cited by other edd. to sustain '*earth*'] the earth is poetically represented as being *wet* with dew, rather than *shedding* dew; whereas the expression 'drizzle,' in the text, denotes the *dropping* of dew in the same way that Sh. indicates it where he says, Before the *dew* of evening *fall.*—*K. John*, II, i, 285.

126. **brother's son**] CLARKE. Probably here used for 'brother-in-law's son,' as Lady Capulet says in the first scene of the present act, 'Tybalt, my cousin! Oh *my brother's child!*'

128. **a conduit**] MAL. The same image occurs more than once in the old poem of Romeus and Juliet: 'His sighes are stopt, and stopped are the *conduits* of his teares.' [*Sing. Huds.*

140. **take me with you**] HUDS. Let me understand you. [*Sta. Clarke.*] Like the Greek phrase, 'Let me go along with you.'

How! will she none? doth she not give us thanks?
Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?

Jul. Not proud, you have, but thankful that you have: 145
Proud can I never be of what I hate;
But thankful even for hate that is meant love.

Cap. How now! how now, chop-logic! What is this?
'Proud,' and 'I thank you,' and 'I thank you not;'

141. *How!*] *How?* Q_5. *How* Q_2 Q_3Q_4, Momm. *How*, Ff.

144. *bridegroom*] *Bride* Q_2, Momm.

145. Two lines, Ff.

146. *hate*] *have* Ff.

147. *that is meant*] *that's meant in* Q_5.

148. Two lines, Ff, Rowe. om. (Q_1) Pope, Han.

How...now,] Steev. (1793). *How now, how now,* Q_3Q_4, Dyce, Clarke. *How, how, howhow,* Q_2. *How now? How now?* FfQ_5. *How, how! how, how!* Capell, Cambr.

chop-logic] Steev. (1793), from (Q_1). *chopt lodgick* $Q_2Q_3Q_4$. *chopt logicke* or *logick* The rest. *chop logick* Theob.

149, 150. *'I thank...proud:'*] *yet not proud,...And yet, I thank you,* Lettsom conj.

COLERIDGE (*'Lit. Rem.,'* vol. ii, p. 157). A noble scene! Don't I see it with my own eyes?—Yes! but not with Juliet's. And observe, in Capulet's last speech in this scene, his mistake, as if love's causes were capable of being generalized. [*Huds.*

141. **how! . . . none?**] MOMMSEN. This is one sentence, and equivalent to 'What do you mean by that, that she will none?' which is much more characteristic of the violent Capulet than the tame and disjointed 'How? Will she none?'

144. **her bridegroom**] MOMMSEN. Q_2 has here the noteworthy reading *Bride*. I must leave it undecided whether or not this is also to be found elsewhere, but will call attention to the fact that *bride* is also in our language dialectic for *bridegroom*, although Grimm (Dt. Wörterb, ii, p. 332) considers it as a transferring of the idea. It was also Middle High German. Compare Müller Mhd. Wörterb., p. 273 f, where a passage is cited from Gotfrit in reference to Christ as the spiritual Bridegroom: 'Vil maniges reinen herzen trût, Vil maniger reinen megde *brût.*' There is, in addition, the metrical reason that, in this play, supernumerary syllables [*der klingende Ausgang*] are comparatively rare, and almost wholly confined to light final syllables. I therefore consider it better to disregard the sophistications of the compositor of Q_3.

147. **is meant love**] KNT. That is, meant *as* love.

148. **chop-logic**] STEEV. This term, hitherto divided into two words, I have given as one, it being, as I learn from The XXIIII Orders of Knaves, bl. 1, no date, a nickname: '*Choplogyk* is he that whan his mayster rebuketh his servaunt for his defawtes, he will gyve hym xx wordes for one, or elles he wyll bydde the deuylles pater noster in scylence.' [*Sing. Huds. Sta. Clarke.*] In The Contention betwyxte Churchyeard and Camell, &c., 1560, this word also occurs: 'But you wyl *choplogyck* And be Bee-to-busse,' &c. [*Hal.*

And yet 'not proud:' mistress minion, you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face!

150. om. Ff, Rowe, Pope, Han. Knt. Corn.
proud:] Q_4Q_5. *proud* Q_2Q_3.
mistress] *why, mistress* Theob. *come, mistress* Anon. conj.* *Misteress* Ktly.
152. *fettle*] $(Q_1)QqF_1$. [*settle* (Q_1) ap. White and Dyce (ed. 2).] *settle* $F_2F_3F_4$, Rowe, &c. Capell, Var. Knt. (ed. 1), Coll. Ulr. Del. Sing. Huds. Hal.
155. *green-sickness*] Hyphen, F_4.
156. *You*] *Out you* F_4, Rowe.
tallow-face] Hyphen, F_4.

152. **fettle**] NARES. To go intently upon any business. Certainly an English word, being acknowledged by our old dictionary-makers. Phillips has 'to *fettle to*, to go about, or enter upon a business.' Kersey, as usual, copies him. Coles has, 'to *fettle*, *se accingere ad aliquid, aggredior*.' Of uncertain derivation, though it seems like a corruption of *settle*. It was, probably, always a familiar, undignified word, and still exists as a provincial term. Ray speaks of it as in common use in the north, and defines it, 'to set or go about anything, to dress or prepare.' The only old author hitherto quoted for it is Hall, *Satires*, B. iv, sat. 6: 'But sells his team, and *fettleth* to the warre' [cited by *Staunton*, *Keightley*]. I can add Sylvester: 'They to their long hard journey *fettling* them, Leaving Samaria and Jerusalem.'—*Maiden's Blush* [cited by *Keightley*]. Swift also used it in his Directions to Servants. See Todd. In the Glossary to Tim Bobbin, we have *fettle*, explained as a substantive by 'dress, case, condition.'

STA. To *fettle* means to *prepare*, to *make ready*: 'When the sheriffe saw Little John bend his bow, He *fettled* him to be gone.'—PERCY'S *Reliques*, i, 92, ed. 1767. The word does not occur again in our author, and, curiously enough, it has been overlooked in this passage by every editor from Rowe downwards.

WHITE. The misprint is so very easy, and both words are so well adapted to the passage, that there may be some doubt as to what Sh. wrote. But the weight of authority is in favor of 'fettle.'

KTLY. I cannot conceive why the editors all read *settle* for '*fettle*.'

156. **tallow-face**] STEEV. Such was the indelicacy of the age of Sh. that authors were not contented only to employ these terms of abuse in their own original performances, but even felt no reluctance to introduce them in their versions of the most chaste and elegant of the Greek or Roman poets. Stanyhurst, the translator of Virgil, 1582, makes Dido call Æneas *hedge-brat*, *cullion* and *tar-breech* in the course of one speech. [*Huds.*] Nay, in the Interlude of The Repentance of Mary Magdalene, 1567, Mary Magdalene says to one of her attendants: '*Horeson*, I beshrowe your heart, are you here?' [*Sing.*

WHITE. It is intended, of course, that Capulet should be vituperative; but the terms which he uses did not excite the disgust in Sh.'s time that they do now. 'Carcass' and 'carrion,' and even kindred words that we do not now write or speak,

La. Cap. Fie, fie! what, are you mad?
Jul. Good father, I beseech you on my knees,
Hear me with patience but to speak a word.
Cap. Hang thee, young baggage! disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face:
Speak not, reply not, do not answer me;
My fingers itch.—Wife, we scarce thought us blest
That God had lent us but this only child,
But now I see this one is one too much
And that we have a curse in having her:
Out on her, hilding!
Nurse. God in heaven bless her!—

160. *o'*] Theob. *a* QqFf.
163. *itch.—Wife,*] Capell. *itch: Wife,* Q_5. *itch, wife,* $Q_2Q_3Q_4$. *itch, wife:* Ff, Rowe.
164. *lent*] *sent* (Q_1) Pope, &c. Var. (Corn.) Sing. Huds. White, Dyce (ed. 2), Ktly. *left* Clarke conj.
166. *curse*] *cross* White conj. from (Q_1).

were then used without indecency. The ideas and things which they express are talked about and ever must be; it is only the words that have degraded in process of time. This is the general tendency of language; it is very rarely that words are raised permanently from a lower to a higher grade of usage.

CLARKE. Even in these coarsely abusive terms with which the irate old man loads his daughter, how well the dramatist contrives to paint and set before our imagination the pale face of Juliet, white with suppressed feeling, and almost livid under the momentary impulse to throw herself at her father's feet and confess all.

158, 159. **Hear .... wretch**] CLARKE. We here see the root of Juliet's prevarication; irrational violence if she attempt to offer remonstrance instead of blind obedience, or if she think for a moment of honest avowal. This is the way to convert original candour of disposition into timid misprision of truth, and artlessness into artfulness.

164. **lent us**] WHITE. ['lent'] is manifestly a misprint due to the mistaking of a long *s* ('ſ') for 'l.'

DYCE (ed. 2). Though I here follow the earliest authority, I see nothing objectionable in the reading of the later old eds.

CLARKE. We think it possible that 'left' may have been originally written by the author here, because in a previous scene Capulet speaks as if he had had other children born to him, who died young (I, ii, 14).

166. **a curse**] WHITE. [Q_1] has *'crosse,'* &c., for which the later reading is possibly a misprint.

167. **hilding**] NARES. A base, low, menial wretch; derived by some from *hinderling*, a Devonshire word signifying degenerate; by others, from the Saxon (see Todd's Johnson). Perhaps, after all, no more originally than a corruption of *hireling* or *hindling*, diminutive of *hind*. It was applied to women as well as men.

CHAM. Sax. *hyldan*, to crouch.

You are to blame, my lord, to rate her so.
Cap. And why, my lady wisdom? hold your tongue,
Good prudence; smatter with your gossips, go.
Nurse. I speak no treason.
Cap. O, God ye god-den.
Nurse. May not one speak?
Cap. Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl;
For here we need it not.
La. Cap. You are too hot.
Cap. God's bread! it makes me mad:
Day, night, hour, tide, time, work, play,

170. *prudence; smatter*] *Prudence smatter*, Q_2.
gossips,] *gossips* Q_2. *gossip*, Ff, Rowe.
171. Cap. *O, God ye god-den.*] Cap. *O, God-ye-good-den?* Capell. Fa. *O Godigeden.* Q_4Q_5. *Father, ô Godigeden*, Q_2Q_3 (continued to Nur. as also in Ff, Rowe, &c.) *Father, O Godigoden*, F_1. *O Godigoden*, F_2F_3. *O God gi' goode'en* F_4.
172. Nurse.] om. Q_2Q_3Ff, Rowe, &c.
Peace] *Peace, peace* Theob. Warb. Capell, Ktly. (Dyce and Momm. conj.)
mumbling] *old mumbling* Seymour conj.
175–177. *God's bread....company*] QqFf. *God's....work and play....company* Rowe (ed. 2)*. *God's....mad: day, night, late, early, At home, abroad; alone, in company, Waking or sleeping*, Pope, from (Q_1), &c. Capell, Var. (Corn.), Dyce (ed. 2). *As God's my friend! it makes me mad: Day, night, hundreds of times, at work, at play, Alone, in company* Bullock conj.*
175, 176. Johns. reads *It makes... play* as one line, omitting *God's bread* and *time.*
176. *time*] om. Ktly, reading *God's ...provided* as three lines, ending *tide,... care...provided.*

170. **Good prudence**] DEL. Just as 'prudence' is here personified as a female, it was in The Temp. II, i, 286, personified as a male.

175. **God's bread . . . company**] ULR. Malone manufactured a text out of the various readings of the old eds., apparently only because the text of Q_2Q_3 and Ff appeared too incorrect in its versification. But this incorrectness admirably suits old Capulet's blustering outburst of rage, and the imperfection thereby becomes an excellence.

WHITE. Perhaps the composite reading given by Malone very nearly approaches what Sh. wrote on the revision of the play.

KTLY. I arrange this passage in accordance with the old eds., except (Q_1), the reading of which is different, and is not verse at all. I omit 'time' as injurious to the symmetry of the language; for the words in the first two lines run, as will be seen, pairwise. It may have been a marginal note explanatory of 'tide.' As to line 177, being of six feet, three such have already occurred in this scene.

CLARKE. Here the solemn expression put into the mouth of the furious Capulet is in strict accordance with what we still hear in Italy from the mouths of angry quarrelers; who often use its equivalent in the words, *'Per l' Ostia!'*

Alone, in company, still my care hath been
To have her match'd: and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly train'd,
Stuff'd, as they say, with honourable parts,
Proportion'd as one's thought would wish a man;
And then to have a wretched puling fool,

179. *noble*] *princely* (Q_1) Capell, Var. Dyce (ed. 2).

180. *train'd*] (Q_1) Capell. *allied* $Q_3Q_4FfQ_5$, Rowe, &c. Ulr. Del. *liand* Q_2. *'lianc'd* Capell conj. *lined* or *loin'd* Momm. conj.

nobly train'd] *nobly-allied* Warb. *nobly-trained* Huds.

182. *thought would*] *heart could* (Q_1) Capell, Var. Sing. Knt. (ed. 1), Sta. Ktly.

178. **having now provided**] MAL. There is a passage in Wily Beguil'd so nearly resembling this that one poet must have copied from the other. Wily Beguil'd was on the stage before 1596, being mentioned by Nashe in his Have With You to Saffron Walden, printed in that year. [*Sing.*

COLL. (ed. 2). There is no doubt that the author of Wily Beguiled did imitate Sh.; but although Wily Beguiled was in existence before 1596, we have no copy of it earlier than 1606. Malone, as usual, committed various errors in his citation, and among others printed 'puling' *powting*, which so far lessens the resemblance. We can the more readily believe that the author of Wily Beguiled was the imitator in this case, because another part of the same comedy is directly borrowed from 'The Merch. of Ven.,' V, i.

180. **train'd**] ULR. I prefer '*allied*,' because it follows almost of necessity, from the character of old Capulet, that, in the enumeration of Paris's advantages, he would not forget his kinship to the Prince.

180. **nobly trained**] MOMMSEN. This [*liand* of Q_2] might be metrically tolerated, but it might be that Capulet, having described Paris as a gentleman *of noble parentage*, should go on to enumerate several other of his qualities, and then once more speak of him as *nobly allied*, which would be simply iterating what he had just said, as *e. g.* in Marlowe, ii, p. 212: 'His name is Spenser; he is *well allied*.' Rhetorical pleonasms—like 'The spring, the head, the fountain of your blood'—Macb., II, iii, 103; 'Being with his presence glutted, gorg'd and full'—1 Hen. IV: III, ii, 84; 'Uncapable of pity, void and empty From any dram of pity'—Mer. of Ven., IV, i, 5—would prove nothing in this passage, where various different features are introduced. Therefore most of the later edd. have adopted *nobly train'd*. But by *liand* might have been meant *lined*, an orthography which, it is true, I have not met with elsewhere, but which is at times found in the case of *ire*, thus *intierly* for *entirely*, *wiars* for *wires* (in How to Choose a Good Wife from a Bad, 1608, 4to); *fier*, *hier*, *squier* not seldom for *fire*, *hire*, *squire;* just as the reverse is often found, *lide*, *tride* for *lied*, *tried*, &c. Then too *nobly lined* might refer to his purse; although *loin'd* would suit *youthful* better, and the rude style of the speaker. The spelling *ryall* for *royal* is to be found in Heywood. Perchance, can *gryans*, *lians* be found, as a kind of drawling, for *groins*, *loins*, like *quire* for *choir?* Until it can be proved by examples which of the two words is meant, we must fall back upon the conclusion that *allied* is assuredly corrupt.

A whining mammet, in her fortune's tender,
To answer 'I'll not wed;—I cannot love,
I am too young;—I pray you, pardon me.'—
But, an you will not wed, I'll pardon you:
Graze where you will, you shall not house with me:
Look to't, think on't, I do not use to jest.
Thursday is near; lay hand on heart, advise:
An you be mine, I'll give you to my friend;
An you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good:
Trust to't, bethink you; I'll not be forsworn. [*Exit.*

Jul. Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

La. Cap. Talk not to me, for I'll not speak a word:

184. *fortune's*] Theob. *fortunes* QqFf, Rowe, Pope.
187, 191, 192. *an*] Capell. *and* Qq Ff. *if* Pope, &c.
192. *in the*] QqFf, Dyce, Cambr. *i' th'* Pope, &c. White. *i' the* Capell et cet.
194. *never*] *ever* Q_4Q_5, Pope, &c.
201. *dim*] *dun* Johns. (1771).

184. **mammet**] NARES. A puppet, or doll; a diminutive of *mam.* 'Quasi dicat parvam matrem, seu matronulam.'—*Minshew.* '*Mammets*, puppets, icunculæ.'—*Coles.* 'Icunculæ—*mammets* or puppets that goe by devises of wyer or strings, as though they had life and moving.'—*Abr. Fleming's Nomencl.*, p. 308. [*Sing.*] It has been supposed to be a corruption of *movement.* Often used as a jocular term of reproach to young women [this passage cited]. It was sometimes written *mauñet.* Holinshed also speaks of '*mawmets* and idols.'—*Hist. of Eng.*, p. 108. Ruddiman, in the Glossary to Douglas's Virgil, favours the derivation from Mahomet in *Mawmentis.*

DYCE. That *mammet* here means 'puppet' (used as a term of reproach) is certain.

CLARKE. In Archbishop Trench's admirable book 'On the Study of Words,' he traces the origin of this word to 'Mahomet;' because the religion of the Arabian prophet was synonymous, in the minds of English Christians, with idolatry, it being forgotten that the most characteristic feature and chief glory of Mahometanism is its protest against all idol-worship whatever. From this original error and injustice arose the habit of applying the word 'mammet' (a corruption of 'Mahomet') not only to idols or religious images, but to dolls and puppets. [The substance of Trench's remarks is to be found in the Var. notes on 1 Hen. IV: II, iii, 95.] ED.

184. **her fortune's tender**] CLARKE. 'In the moment when good fortune presents itself to her.'

Do as thou wilt, for I have done with thee. [*Exit.*
Jul. O God!—O nurse, how shall this be prevented?
My husband is on earth, my faith in heaven;
How shall that faith return again to earth,
Unless that husband send it me from heaven
By leaving earth?—comfort me, counsel me.—
Alack, alack, that heaven should practise stratagems
Upon so soft a subject as myself!—
What say'st thou? hast thou not a word of joy?
Some comfort, nurse.
Nurse. Faith, here 'tis. Romeo
Is banished, and all the world to nothing,
That he dares ne'er come back to challenge you;
Or, if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,
I think it best you married with the county.
O, he's a lovely gentleman!
Romeo's a dishclout to him: an eagle, madam,

204. *O God*] Separate line, Ff.
209. *Alack, alack*] *Hlacke, alacke* F_1. *Alack!* Han.
212, 213. *Faith....nothing*] Capell. One line, Qq. Two lines (ending *it is* and *nothing*), Ff, Rowe, &c. Dyce (ed. 1), Cambr.
banished] QqFf. *banish'd* Rowe, &c. Dyce (ed. 1), Cambr.
213. *and*] om. Pope, &c.
215. *by*] *my* Q_4.
217. *county*] *count* $F_2F_3F_4$, Rowe, &c.
218. *O, he's*] *Oh, 'faith, he is* Han. *gentleman!*] *gentleman! Romeo!* Capell. *gentleman in sooth!* Ktly. *lovely gentleman!* Anon. conj.*

212. **Some comfort**] COLL. (ed. 1). This is also one of the parts of (Q_1) which reads as if it had been made up of imperfect notes.

WHITE. For this impassioned speech the (Q_1) has but a single line. But this line is redundant and plainly corrupt, and contains the two words of the perfect speech which would be most likely to impress a hearer, and which are necessary to carry on the dialogue. The deficiency, and the other wide difference between the two texts just here, I believe to be owing to the surreptitious manner in which the earlier was obtained, and the haste with which it was printed.

212. **Faith, here**] STEEV. The character of the Nurse exhibits a just picture of those whose actions have no principles for their foundation. She has been unfaithful to the trust reposed in her by Capulet, and is ready to embrace any expedient that offers to avert the consequences of her first infidelity. [*Sing. Verp. Huds.*

MAL. This picture, however, is not an original. In Romeus and Juliet the Nurse exhibits the same readiness to accommodate herself to the present conjuncture. [*Sing. Verp. Huds.*

BLACKSTONE. Sir John Vanbrugh, in The Relapse, has copied, in this respect, the character of his Nurse from Sh. [*Sing. Verp. Huds.*

Hath not so green, so quick, so fair an eye
As Paris hath. Beshrew my very heart,

220. *green*] *keen* Han. Warb. Johns. 221. *beshrew*] Q_5F_4. *beshrow* The rest.

220. **not so green**] STEEV. Perhaps Chaucer has given to Emetrius, in The Knight's Tale, eyes of the same colour: 'His nose was high, his eyin bright *citryn*.' *i. e.*, the hue of an unripe lemon or citron. Again, in The Two Noble Kinsmen, by Fletcher and Sh., V, i: '—— oft vouchsafe With that thy rare *green* eye,' &c. [*Huds.*] I may add that Arthur Hall (the most ignorant and absurd of all the translators of Homer), in the fourth Iliad, 1581, calls Minerva 'The *greene* eide Goddese.' [*Sing.*

DOUCE. Besides the authorities already produced in favor of *green* eyes, and which show the impropriety of Hanmer's alteration to *keen*, a hundred others might, if necessary, be given. The early French poets are extremely fond of alluding to them under the title of *yeux vers*, which Mons. Le Grand has in vain attempted to convert into *yeux vairs*, or grey eyes. It must be confessed that the scarcity, if not total absence, of such eyes in modern times might well have excited the doubts of the above intelligent and agreeable writer. For this let naturalists, if they can, account. It is certain that green eyes were found among the ancients. Plautus thus alludes to them in his *Curculio*: 'Qui hic est homo Cum collativo ventre, atque oculis *herbeis*?' Lord Verulam says, 'Great eyes with a *green circle* between the white and the white of the eye signify long life.'—*Hist. of Life and Death*, p. 124. Villa Real, a Portuguese, has written a treatise in praise of them, and they are even said to exist now among his countrymen. See Pinkerton's Geography, vol. i, p. 556. [*Sing. Hal.*

COLL. (ed. 2). These citations unquestionably establish the point.

HUDS. Lord Bacon says that 'eyes somewhat large, and the circles of them inclined to *greenness*, are signs of long life.' [*Clarke.*

DYCE. '*Green eyes* were considered as peculiarly beautiful. . . . The Spanish writers are peculiarly enthusiastic in the praise of green eyes. So Cervantes, in his novel *El Zeloso Estremeño*: "Ay que ojos tan grandes y tan rasgados! y por el siglo de mi madre, que son *verdes*, que no parecen sino que son de esmeraldas."' (WEBER). Gifford, after observing that he has 'seen many Norwegian seamen with eyes of this hue, which were invariably quick, keen, and glancing,' and that the expression '*green eyes*' is common in our early poets, cites the following Sonnet by Drummond of Hawthornden:

'When Nature now had wonderfully wrought
All Auristella's parts, except her eyes,
To make these twins two lamps in beauty's skies
She counsel of the starry synod (v. l. "her starry senate") sought.
Mars and Apollo first did her advise
To wrap in colours *black* those comets bright,
That Love him so might soberly disguise,
And, unperceived, wound at every sight:
Chaste Phœbe spake for purest *azure* dyes:
But Jove and Venus *green* about the light,
To frame thought best, as bringing most delight,
That to pin'd hearts hope might for aye arise.
Nature, all said, a paradise of *green*
There plac'd, to make all love which have them seen.'—
Note on translation of Juvenal, *Sat.* xiii, 223.

I think you are happy in this second match,
For it excels your first: or if it did not,
Your first is dead, or 'twere as good he were
As living here and you no use of him.
Jul. Speakest thou from thy heart?
Nurse. And from my soul too;
Or else beshrew them both.
Jul. Amen!
Nurse. What?
Jul. Well, thou hast comforted me marvellous much.
Go in, and tell my lady I am gone,
Having displeased my father, to Laurence' cell,
To make confession and to be absolved.
Nurse. Marry, I will, and this is wisely done. [*Exit.*
Jul. Ancient damnation! O most wicked fiend

225. *here*] *hence* Han. Warb. *there* Anon. conj.*
226. *Speakest*] *Speakst* Q_2, Warb. Johns.
226, 227. *And...Or else....both*] One line, Qq, Huds. Cambr. *And...else... both* Q_2, Cambr. *From...Or else...both* Var. Knt.
226. *from*] om. Capell conj.
226. *too*] om. Han.
227. *beshrew*] (Q_1)QqFf.
What?] *To what?* Han. Var. (Corn.) *What say you?* Dyce conj. *What to?* Ktly.
232. [Exit.] om. $Q_2Q_3F_1$. She lookes after Nurse. (Q_1) Ulr.
233. *wicked*] *cursed* (Q_1) Dyce (ed. 2). *wither'd* S. Walker conj.

WHITE. Of all the varieties of the orange-colored eye (usually called black, hazel, or brown), that which at a distance appears very dark, but which, when clearly seen, is found to be of an olive-green tint, is perhaps the brightest and most beautiful.

CLARKE. The brilliant touch of green visible in very light hazel eyes, and which gives wonderful clearness and animation to their look, has been admiringly denoted by various poets from time immemorial.

222–225. **second match . . . him**] CLARKE. This sentence presents a point of study in Sh.'s method of using relative words in a sentence; '*it*' refers to 'second match;' then 'first' relates to 'match;' then '*he*' and '*him*' relate to 'first.'

225. **living here**] JOHNS. Hanmer reads,—as living *hence*—that is, at a distance, in banishment; but *here* may signify, *in this world.* [*Dyce.*

DYCE. I suspect that 'here' is wrong. The line (III, iii, 15) is corrupted in Q_2 and Q_3 and in F_1 to '*Here* in Verona,' &c.

232. **Exit**] COLL. (ed. 1). The stage-direction of (Q_1) may give a hint of how Sh. intended this portion of the scene to be acted. Juliet was watching her, probably, until out of hearing.

STA. The stage-direction of (Q_1) is extremely interesting, as affording us a glimpse of the 'stage-business' of this play in Sh.'s time. [*Cham.*

233. **Ancient damnation**] ULR. An expression frequently used to indicate the Devil, the first damned one.

Is it more sin to wish me thus forsworn,
Or to dispraise my lord with that same tongue
Which she hath praised him with above compare
So many thousand times?—Go, counsellor;
Thou and my bosom henceforth shall be twain.—
I'll to the friar, to know his remedy:
If all else fail, myself have power to die. [*Exit.*

ACT IV.

SCENE I. *Friar Laurence's cell.*

Enter FRIAR LAURENCE *and* PARIS.

Fri. L. On Thursday, sir? the time is very short.
Par. My father Capulet will have it so;
And I am nothing slow to slack his haste.
Fri. L. You say you do not know the lady's mind:

234. *Is it*] *It is* F_1.
ACT IV. SCENE I.] Rowe. SCENE II. Capell.
Friar Laurence's cell.] Capell. The Monastery. Rowe, &c.
Enter...] Rowe. Enter Frier and Countie Paris. QqFf (Count $F_2F_3F_4$).
3. *nothing*] *something* Coll. conj.
slow to slack his] *slow to back* Johns. conj. *slack,—too slow's his* Jackson conj. from (Q_1).

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233. **most wicked fiend**] S. WALKER. Almost as flat as '*deadly murder*.'—Hen. V: III, iii, 32. *Wither'd*, I imagine (scarcely *wrinkled*).

[Walker refers to 'deadly murder' again in vol. i, p. 302, and apparently forgets that *deadly* was an emendation of Malone's, who appropriated it, according to the Cambridge Editors, from Capell.] ED.

3. **I am nothing slow**] JOHNS. His haste shall not be abated by my slowness. It might be read: 'And I am nothing slow to *back* his haste'—that is, I am diligent to *abet* and *enforce* his haste. [*Hal.*

MAL. If this kind of phraseology be justifiable, it can be so only by supposing the meaning to be, *there is nothing of slowness in me, to induce me to slacken or abate his haste.* The meaning of Paris is very clear. He does not wish to restrain Capulet or to delay his own marriage. But the words which the poet has given him import the reverse of this, and seem rather to mean, *I am not backward in restraining his haste;* I endeavor to retard him as much as I can. [*Sing. Huds. Dyce* (ed. 2).] Dr. Johnson saw the impropriety of this expression, and that his interpretation extorted a meaning from the words which they do not at first present; and

Uneven is the course; I like it not.
Par. Immoderately she weeps for Tybalt's death,
And therefore have I little talk'd of love,
For Venus smiles not in a house of tears.
Now, sir, her father counts it dangerous
That she doth give her sorrow so much sway,
And in his wisdom hastes our marriage,
To stop the inundation of her tears,
Which, too much minded by herself alone,

5. *is the*] *is this* Pope, &c. *in this* Warb.
7. *talk'd*] *talkt* Q_5. *talke* $Q_2Q_3Q_4F_1F_2$. *talk* F_3F_4, Rowe, Momm.
10. *doth*] *do* Q_2, Capell, Momm. *should* F_3F_4, Rowe, &c.
sway] *way* Coll. (MS.)

hence his proposed alteration; but Sh. must answer for his own peculiarities. See Ant. and Cleop., IV, xii. [*Hal.*

SING. Sh. has hastily fallen into similar inadvertencies elsewhere.

KNT. The meaning is obvious as it stands: 'I am nothing slow (so as), to slack his haste.'

STA. Sh.'s marvellous power of condensation sometimes renders his meaning obscure. In this instance, the sense appears to be, 'and I am not slow *in my own preparations for the wedding, to give him any reason* to slacken his hasty proceedings.' [*Dyce* (ed. 2).

COLL. (ed. 2). We should rather say, 'I am *something* slow,' &c.; and what Paris means, obviously, is, I have no wish that he should lessen his haste. The (Q_1) makes the speech the very reverse.

KTLY. Collier's (MS.) mistakes the sense. 'To' is, so as to, that I should. Editors have not understood it.

CLARKE. There are remarkably few instances of elliptical diction in the present play. It is a form that Sh. used but sparingly in his earlier dramas, whereas, in his latter ones, it occurs perpetually. As his habit of writing and facility of expression increased, so his power of condensed and inclusive phraseology strengthened; while his own taste and judgment made him ever more and more exercise it as a skill in itself and productive of the most vigorous effect.

7. **talk'd**] MOMMSEN. By '*talk'd*' the meaning is wholly changed. Paris does not here wish to give to the Friar, as an excuse for his uncertainty concerning Juliet's mind, that, owing to her grief for Tybalt, he had been unable to talk befittingly with her about love, but he simply explains, by this grief, Juliet's silence and reserve in his own favour; this was the only reason why he received from her so few words of love. Since this interpretation gives throughout a clear meaning—for that Paris does not positively know how Juliet is minded does not preclude the conviction on his part that the expression of her love is alone wanting,—since it renders more graceful the connection with what follows, in so far as Julia, silent about love, is his sorrowing Venus, and since *I have talk* could have been more easily corrupted into *I have talk'd* than the reverse, we abide by the old reading.

10. **so much sway**] COLL. (ed. 2). There seems much reason in the emenda tion of the (MS.).

May be put from her by society:
Now do you know the reason of this haste.
Fri. L. [*Aside*] I would I knew not why it should be slow'd.
Look, sir, here comes the lady towards my cell.

Enter JULIET.

Par. Happily met, my lady and my wife!
Jul. That may be, sir, when I may be a wife.
Par. That may be must be, love, on Thursday next.
Jul. What must be shall be.
Fri. L. That's a certain text.
Par. Come you to make confession to this father?
Jul. To answer that, I should confess to you.
Par. Do not deny to him that you love me.
Jul. I will confess to you that I love him.
Par. So will you, I am sure, that you love me.
Jul. If I do so, it will be of more price,
Being spoke behind your back, than to your face.
Par. Poor soul, thy face is much abused with tears.
Jul. The tears have got small victory by that;
For it was bad enough before their spite.
Par. Thou wrong'st it more than tears with that report.
Jul. That is no slander, sir, which is a truth,
And what I spake, I spake it to my face.
Par. Thy face is mine, and thou hast slander'd it.
Jul. It may be so, for it is not mine own.

15. *haste.*] Q_2, Han. *hast?* or *haste?* The rest, Rowe, &c.
16. [Aside] Theob. om. QqFf.
17. *towards*] *toward* Q_2, Cambr.
18. *Happily met*] *Welcome my love* (Q_1) Pope, &c.
my wife] *my life* Johns. conj.
23. *I should*] *were to* (Q_1) Pope, &c. (Johns.) Var. Sing. Dyce (ed. 2).
26. *you*] Capell. *ye* QqFf, Rowe, &c. Dyce (ed. 1), Cambr.
33. *no*] om. Q_4.
slander...a truth] *wrong, sir, that is but a truth* Capell, from (Q_1).
which is] *that is* Var. Sing. Huds. Ktly.
a truth] *truth* $F_2F_3F_4$. *but truth* Rowe, &c.
34. *spake, I spake*] *speak, I speak* F_4, Rowe, &c.
my] *thy* F_1.

16. **slow'd**] STEEV. So in Sir A. Gorges's translation of Lucan, Lib. ii: '—— will you overflow The fields, thereby my march to *slow*.' [*Sing.*
NARES. To make slow, to slacken in pace. To *foreslow* was more common in the same sense. [*Sing. Huds.*

Are you at leisure, holy father, now;
Or shall I come to you at evening mass?
Fri. L. My leisure serves me, pensive daughter, now.—
My lord, we must entreat the time alone.
Par. God shield, I should disturb devotion!—
Juliet, on Thursday early will I rouse you:
Till then, adieu, and keep this holy kiss. [*Exit.*
Jul. O, shut the door, and when thou hast done so,
Come weep with me; past hope, past cure, past help!
Fri. L. Ah, Juliet, I already know thy grief;
It strains me past the compass of my wits:
I hear thou must, and nothing may prorogue it,
On Thursday next be married to this county.
Jul. Tell me not, friar, that thou hear'st of this,
Unless thou tell me how I may prevent it:
If in thy wisdom thou canst give no help,

40. *we*] *you* F_1. *I* $F_2F_3F_4$, Rowe, &c.
41. *God shield, I*] F_4, Rowe. *Godshield, I* Qq. *Godsheild: I* F_1F_2. *God shield: I* F_3. *God shield I* Dyce, White, Cambr.
42. *you*] Theob. *ye* QqFf, Rowe, Dyce, Cambr.
42, 43. *Juliet...kiss*] *Juliet farewel, and keep this holy kiss.* (Q_1) Pope, Han.
44. *O,*] *Go* (Q_1) Pope, &c.
45. *cure*] (Q_1)Q_5. *care* $Q_2Q_3Q_4$Ff, Knt. Ulr. Del.
46. *Ah*] (Q_1) Capell. *O* QqFf, Knt. *thy*] *your* Pope, Han.
47. *strains*] *streames* F_1.
49. *county*] *count* $F_2F_3F_4$, Rowe, &c. (Johns.), Capell.

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38. **evening mass**] RITSON. Juliet means *vespers*. There is no such thing as *evening mass*. [*Huds. White.*] '*Masses*,' as Fynes Moryson observes, 'are only sung in the morning, and when the priests are fasting.' [*Sing.*] So, likewise, in The Boke of Thenseygnemente and Techynge that the Knight of the Toure made to his Doughters, translated and printed by Caxton: 'And they of the parysshe told the preest that it was past *none*, and therefor he durst not synge masse, and so they hadde no masse that daye.' [*Hal.*

STA. It is strange that Sh., who on other occasions has shown a competent knowledge of the doctrines and usages of the Roman Catholic Church, should have fallen into this error. The celebration of mass, as is well known, can only take place in the forenoon.

CLARKE. The word 'mass' is here employed in the general sense of 'service,' 'office,' 'prayer;' while, on the contrary, the Italians usually apply their word *funzione* to 'high mass' only, though in strictness it means 'divine service' generally.

45. **past cure**] DEL. So in Love's Lab. L., V, ii, 28.

ULR. This change from *care* to *cure* is not only needless, but even objectionable. *Past cure* is the same as *past help*, and therefore only a weak repetition of the same thought. 'Past all hope, past all care or effort (for escape), past all help,' perfectly expresses the desperate position and mood in which Juliet finds herself.

Do thou but call my resolution wise,
And with this knife I'll help it presently.
God join'd my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo seal'd,
Shall be the label to another deed,
Or my true heart with treacherous revolt
Turn to another, this shall slay them both:
Therefore, out of thy long-experienced time,
Give me some present counsel; or, behold,
'Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honour bring.
Be not so long to speak; I long to die,

54. *with this*] *with' his* F_1. *with' this* F_2.
56. *Romeo*] *Romeos* $Q_2Q_3Q_4$. *Romeo's* Q_5, Cambr.
60. *long-experienced*] Hyphen, Pope.
64. *commission*] *commixtion* Becket and Sing. conj.
thy] *my* F_3F_4.
66. *Be....die*] *Speak not, be brief; for I desire to die* (Q_1) Pope. (*Speak now*, Han.)

54. **this knife**] WHITE. The ladies of Sh.'s day customarily wore knives at their girdles.

57. **the label**] MAL. The seals of deeds in our author's time were not impressed on the parchment itself on which the deed was written, but were appended on distinct slips or labels affixed to the deed. Hence, in Rich. II: V, ii, 56, the Duke of York discovers, by the depending seal, a covenant into which his son, the Duke of Aumerle, had entered: 'What seal is that which *hangs* without thy bosom?' [*Sing. Corn. Verp. Huds. Sta. Dyce, Clarke, Hal.*

60. **Therefore out of**] This line is cited by S. WALKER ('*Crit.*' vol. ii, p. 173) as an instance of the peculiar accentuation of the preposition '*of*.'

63. **the umpire**] JOHNSON. That is, this knife shall decide the struggle between me and my distresses. [*Sing.*

64. **the commission**] JOHNSON. *Commission* is for *authority* or *power*. [*Sing.* ULR. I do not think that *commission* stands here, as Johnson says, for 'authority,' or 'power,' but is used in its ordinary sense. Juliet says in effect: this knife shall decide that which the commission [*die Vollmacht*] that thy age and thy art give thee—the commission, namely, to appoint an umpire—could not bring to an honourable issue.

66. **Be not so long**] CLARKE. The constraint, with sparing speech, visible in Juliet when with her parents, as contrasted with her free outpouring flow of words when she is with her lover, her father-confessor, or her nurse—when, in short, she is her natural self and at perfect ease—is true to characteristic delineation. The young girl, the very young girl, the girl brought up as Juliet has been reared, the youthful southern maiden, lives and breathes in every line by which Sh. has set her before us.

If what thou speak'st speak not of remedy.
Fri. L. Hold, daughter: I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop'st with death himself to 'scape from it;
And, if thou dar'st, I'll give thee remedy.
Jul. O, bid me leap, rather than marry Paris,
From off the battlements of yonder tower;
Or walk in thievish ways; or bid me lurk
Where serpents are; chain me with roaring bears;
Or shut me nightly in a charnel-house,

67. [Offering to strike] Coll. (ed. 2).
69. *an*] om. S. Walker conj.
72. *of will*] *or will* (Q_1) Pope, Han. *slay*] *stay.* $Q_2Q_3F_1$. *lay* F_2.
73. *is it*] *it is* F_3F_4, Rowe, &c.
75. *cop'st*] *copes* Han. *from*] *fro* $F_1F_2F_3$.
76. *And, if*] *An if* Del. conj. *dar'st*] Ff. *darest* Qq.
78. *yonder*] (Q_1) Pope. *any* QqFf, Rowe, Capell, Ulr. Del. White.
79, 80. *Or walk....bears*] *Or chain me to some steepy mountain's top Where roaring bears and savage lions roam* Pope, &c. from (Q_1). *Or chain....top Where savage bears and roaring lions roam* Johns. conj.
81. *shut*] (Q_1) Pope. *hide* QqFf, Rowe, Capell, Knt. Coll. Ulr. Del. Huds. White, Hal.

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69. **as desperate**] CLARKE. It is interesting to observe how different is the style here, in one of Sh.'s earlier written plays, from the style in his later ones. The repetition of the word 'desperate,' the precision of statement in this comparison, is utterly contrary to the conciseness, the elliptical condensedness, which we find in the comparisons from Sh.'s hand at a later date.

69. **an execution**] S. WALKER. I suspect *an* is an interpolation. (Vol. i, p. 269, ART. xl: 'Metre affected by the pronunciation of *ion* final.')

76. **And if**] DEL. According to the punctuation of (Q_1)Qq, which puts a stop at the end of the preceding sentence, '*And if*' should here be read as '*An* if.'

78. **yonder tower**] ULR. But I cannot perceive why Juliet must designate a particular, actual tower, since all that follows is purely imaginary, the tasks of horror which her imagination conjured up. And besides, the expression, 'Bid me leap from any (no matter how high) tower' is more vigorous than 'from that tower there.'

WHITE. 'Yonder' has been almost universally followed hitherto as the more poetic reading. But the passage was evidently rewritten on the revision of the play, as will be seen by comparison with the earliest text, which will give the reader a fair notion of the nature and extent of the variations between the two versions in this part of the play, all of which cannot be noticed. It is difficult to see why one word of the revised version should be rejected while all the others are accepted.

O'er-cover'd quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls;
Or bid me go into a new-made grave,
And hide me with a dead man in his shroud;
Things that to hear them told, have made me tremble;
And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.
Fri. L. Hold, then; go home, be merry, give consent
To marry Paris: Wednesday is to-morrow;
To-morrow night look that thou lie alone,
Let not thy nurse lie with thee in thy chamber:
Take thou this vial, being then in bed,
And this distilled liquor drink thou off:
When presently through all thy veins shall run

83. *chapless*] *chapels* Q_2. *chappels* Q_3F_1.
85. *shroud*] *grave* Ff, Rowe. om. Q_2Q_3. *tomb* Mal. conj.
86. *told*] *nam'd* (Q_1) Pope, &c.
88. *unstain'd*] *unstained* F_1, Corn.
89–93. *Hold...bed*] Pope, Han. substitute three lines *Hold...vial* from (Q_1).
92. *thy nurse*] *the nurse* Q_2.
94. *distilled*] (Q_1) Pope. *distilling* QqFf, Rowe.

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88. **to my sweet love**] BOSWELL. (Q_1) reads, I think, with more spirit:

> 'To keep myself a faithful, unstain'd wife
> To my dear lord, my dearest Romeo.' [*Sing.*

93. **Take thou this**, &c.] STA. Compare the old poem:

> 'Receive this vyoll small and keepe it as thine eye;
> And on the mariage day, before the sunne doe cleare the skye,
> Fill it with water full up to the very brim,
> Then drinke it of, and thou shalt feele throughout eche vayne and lim
> A pleasant slumber slide, and quite dispred at length
> On all thy partes, from every part reve all thy kindly strength;
> Withouten moving thus thy ydle parts shall rest,
> No pulse shall goe, ne hart once beate within thy hollow brest,
> But thou shalt lye as she that dyeth in a traunce:
> Thy kinsmen and thy trusty frendes shall wayle the sodain chaunce;
> The corps then will they bring to grave in this churchyarde,
> Where thy forefathers long agoe a costly tombe preparde,
> Both for himselfe and eke for those that should come after,
> Both deepe it is, and long and large, where thou shalt rest, my daughter,
> Till I to Mantua sende for Romeus, thy knight;
> Out of the tombe both he and I will take thee forth that night.'

94. **this distilled**] WHITE. Yielding to custom, I doubtfully displace 'distilling' for the earlier reading; as the former may either have been put for 'distilled,' according to the common practice of Sh.'s time in relation to participial terminations, or used with reference, not to the manner in which the liquor was made, but to its quality of distilling (like the 'leperous distilment' poured in the ears of *Hamlet's* father) 'through the natural gates and alleys of the body.'

A cold and drowsy humour; for no pulse
Shall keep his native progress, but surcease:
No warmth, no breath, shall testify thou livest;
The roses in thy lips and cheeks shall fade
To paly ashes; thy eyes' windows fall,
Like death, when he shuts up the day of life;
Each part, deprived of supple government,
Shall, stiff and stark and cold, appear like death:
And in this borrow'd likeness of shrunk death
Thou shalt continue two and forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead:
Then, as the manner of our country is,
In thy best robes uncover'd on the bier

96, 97. *for....surcease*] *which shall seize Each vital spirit; for no pulse shall keep His nat'ral progress, but surcease to beat* (Q_1) Pope, &c. Var. Sing. Ktly.

99. *fade*] *fade:* Q_2.

100. *To paly*] Q_5. *Too paly* Q_4. *Too many* Q_2Q_3. *To many* F_1. *To mealy* $F_2F_3F_4$, Rowe.

thy] *the* Q_3Q_4Ff.

101. *shuts*] *shut* F_1.

105. *forty*] *fifty* Maginn conj.

110. *uncover'd*] *uncovered* Q_2.

bier] Han. *beere, Be borne to buriall in thy kindreds grave:* QqFf, Rowe, &c. Knt. Coll. Ulr. Hal. (*beer... born* F_3F_4).

97. **surcease**] KNT. (ed. 1). This speech of the Friar in the author's 'amended' edition [Q_2] is elaborated from thirteen lines to thirty-three; and yet the modern ['variorum' (ed. 2)] editors have been bold enough, even here, to give us a text made up of Sh.'s first thoughts and his last.

100. **To paly ashes**] STEEV. It may be remarked that this image does not occur either in Painter or in Brooke. It may be met with, however, in A Dolefull Discourse of a Lord and a Ladie, by Churchyard, 1593:

'Her colour changde, her cheerfull lookes
And countenance wanted spreete;
To sallow ashes turnde the hue
Of beauties *blossomes* sweete;
And drery dulnesse had bespred
The wearish bodie throw;
Each vital veine did flat refuse
To do their dutie now.
The blood forsooke the wonted course,
And backward ganne retire;
And left the limmes as cold and swarfe
As coles that waste with fire.' [*Hal.*

105. **two and forty**] For MAGINN'S conjecture see Appendix.

110. **best robes**] MAL. The Italian custom here alluded to, of carrying the dead body to the grave richly dressed and with the face *uncovered* (which is not mentioned by Painter), Sh. found particularly described in Romeus and Juliet:

Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the mean time, against thou shalt awake,
Shall Romeo by my letters know our drift;
And hither shall he come: and he and I
Will watch thy waking, and that very night

115, 116. *and...waking*] *an...walking* Q_2. om. Ff.

'An other use there is, that whosoever dyes,
Borne to their church, *with open face upon the beere he lyes,*
In wonted weed attyrde, not wrapt in winding sheete.' [*Sing. Huds. Sta. Hal.*

STEEV. Thus in Ophelia's Song in Hamlet, IV, v, 64. [*Sing. Hal.*

KNT. In the adaptation of Bandello's tale in Painter's 'Palace of Pleasure' we have, 'they will judge you to be dead, and, according to the custom of our city, you shall be carried to the church-yard hard by our church.' Painter has no description of this custom; but Sh. saw how beautifully it accorded with the conduct of his story, and he therefore emphatically repeats it in the directions of the Friar after Juliet's supposed death: IV, v, 79. Ancient customs survive when they are built upon the unaltering parts of national character, and have connection with unalterable local circumstances. Juliet was carried to her tomb as the maids and matrons of Italy are still carried:

'—— And, lying on her funeral couch,
Like one asleep, her eyelids closed, her hands
Folded together on her modest breast
As 'twere her nightly posture, through the crowd
She came at last—and richly, gaily clad,
As for a birthday feast.'—ROGERS, *'Italy.'* [*Corn. Verp.*

110. **on the bier**] KNT. The editors [in omitting the line from QqFf] have here gone far beyond their office; nor can we understand why the more particular working out of the idea in the next two lines should have given them offence. 'Be borne' means *'to* be borne.'

DYCE (*'Remarks,'* &c., p. 174). The line [of the QqFf] is a various lection of the two lines [111, 112]. 'I apprehend that Knight would search the poetry of England in vain for another example of such an ellipsis as 'Be borne' for *to be borne.* When Beaumont and Fletcher imitated the passage in *The Knight of Malta,* IV, i, they were content with *one reading.*

LETTSOM [marginal MS. note on the above in the present editor's copy]. Very true. These various lections, like those in Love's Lab. L., seem to have originated in transcribing from Sh.'s foul copies.

ULR. The hypothesis that the line 'Be borne,' &c., retained its place in the MS. only through an oversight of Sh. when he revised the piece (about 1598), supposes that the printer of Q_2 had before him Sh.'s own handwriting, which is very improbable. At all events, it is unscholarly upon such an hypothesis to omit the line altogether. For although it is not to be denied that it seems superfluous, yet it may be quite easily conformed to the construction, if Knight's explanation of the ellipsis be correct.

CAMBR. We have [here] omitted a line which occurs in all the Quartos, except the first, and all the Folios, because it could not be retained without absolute detriment to the sense.

Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy nor womanish fear
Abate thy valour in the acting it.
Jul. Give me, give me! O, tell not me of fear!
Fri. L. Hold; get you gone, be strong and prosperous
In this resolve: I'll send a friar with speed
To Mantua, with my letters to thy lord.
Jul. Love give me strength! and strength shall help afford.
Farewell, dear father! [*Exeunt.*

SCENE II. *Hall in Capulet's house.*

Enter CAPULET, LADY CAPULET, Nurse, *and two* Servingmen.

Cap. So many guests invite as here are writ.—[*Exit Servant.*
Sirrah, go hire me twenty cunning cooks.

119. *inconstant*] QqF$_1$F$_2$, Capell, Knt. Dyce, Sta. Cham. Hal. Cambr. *unconstant* F$_3$F$_4$, Rowe, &c. Var. et cet.
toy] *ioy* Q$_4$. *joy* Q$_5$.
121. *Give...O*] *Give me, Oh give me* Pope, &c. Capell, Steev. Har. Camp. Haz. *O give't me, give't me!* Lettsom conj.
not me] Q$_2$Q$_3$Ff, Rowe, Pope (ed. 1), Knt. Ulr. Del. Dyce, Cham. Cambr. *me not* Q$_4$Q$_5$, Pope (ed. 2), &c. Capell, Var. et cet.
fear] *care* F$_1$.
[Taking the vial. Pope, &c.
125. Two lines, Ff.
SCENE II.] Rowe. ....III. Capell.
Hall....] Capell. Capulet's House. Rowe.
Enter....] Enter Father Capulet, Mother, Nurse, and Serving men, two or three. QqFf. Enter....Servant. Mal. Sing.
1. [Exit...] om. QqFf. to a Servant; who goes out. Capell. ....First Serv. Dyce, Cambr.
2. *twenty*] *dainty* Jackson conj.

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119. **inconstant toy**] JOHNSON. If no *fickle freak*, no *light caprice*, no *change of fancy*, hinder the performance. [*Sing.*

MAL. These expressions ['*inconstant toy*' and '*womanish fear*'] are borrowed from the poem. [*Sing.*

121. **Give me**] DYCE (ed. 2). Probably the modern alteration, '*Give me*, O, give me! *tell*,' &c., is what the poet wrote. I believe that the 'it' [of Lettsom's conj.] is unnecessary here. Compare Macbeth, I, iii, 5: '"*Give me*," quoth I.

2. **twenty cunning cooks**] RITSON. *Twenty cooks* for *half a dozen guests!* Either Capulet has altered his mind strangely, or Sh. forgot what he had just made him tell us. [III, iv, 27.] [*Sing. Dyce, Hal.*

MAL. This arose from his sometimes following and sometimes deserting his original. The scene referred to was his own invention; but here he recollected the poem: '—— he myndes to make for him *a costly feast*.' [*Sing. Dyce, Hal.*

KNT. According to an entry in the books of the Stationers' Company for 1560, the preacher was paid six shillings and twopence for his labour; the minstrel, twelve

Sec. Serv. You shall have none ill, sir, for I'll try if they can lick their fingers.

Cap. How canst thou try them so? 5

Sec. Serv. Marry, sir, 'tis an ill cook that cannot lick his own fingers: therefore he that cannot lick his fingers goes not with me.

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shillings; and the cook, fifteen shillings. The relative scale of estimation for theology, poetry, and gastronomy, has not been much altered during two centuries, either in the city generally, or in the Company which represents the city's literature. Ben Jonson has described a master cook in his gorgeous style:

'A master cook! why, he's a man of men
For a professor; he designs, he draws,
He paints, he carves, he builds, he fortifies,
Makes citadels of curious fowl and fish.
Some he dry-ditches, some motes round with broths,
Mounts marrow-bones, cuts fifty angled custards,
Rears bulwark pies; and, for his outer works,
He raiseth ramparts of immortal crust,
And teacheth all the tactics at one dinner—
What ranks, what files, to put his dishes in,
The whole art military! Then he knows
The influence of the stars upon his meats,
And all their seasons, tempers, qualities,
And so to fit his relishes and sauces.
He has nature in a pot, 'bove all the chemists,
Or bare-breech'd brethren of the rosy cross.
He is an architect, an engineer,
A soldier, a physician, a philosopher,
A general mathematician.'

Capulet is evidently a man of ostentation; but his ostentation, as is most generally the case, is covered with a thin veil of affected indifference. In Act I he says to his guests: 'We have a trifling, foolish banquet toward.' In Act III, when he settles the day of Paris's marriage, he just hints: 'We'll keep no great ado—a friend or two.' But Sh. knew that these indications of the 'pride which apes humility' were not inconsistent with the 'twenty cooks'—the regret that 'We shall be much unfurnished for this time,' and the solicitude expressed in 'Look to the baked meats, good Angelica.' Steevens turns up his nose aristocratically at Sh. for imputing 'to an Italian nobleman and his lady all the petty solicitudes of a private house, concerning a provincial entertainment;' and he adds, very grandly: 'To such a bustle our author might have been witness at home; but the like anxieties could not well have occurred in the family of Capulet.' Steevens had not well read the history of society, either in Italy or in England, to have fallen into the error of believing that the great were exempt from such 'anxieties.' The baron's lady overlooked the baron's kitchen from her private chamber; and the still-room and the spicery not unfrequently occupied a large portion of her attention. [*Verp. Huds.*

6. **cannot lick**] STEEV. This adage is in Puttenham's *Arte of English Poesie*, 1589, p. 157:

'As the old cocke crowes so doeth the chick:
A bad cooke that cannot his owne fingers lick.' [*Sing. Huds. Sta. Clarke.*

Cap. Go, be gone.— [*Exit Servant.*
We shall be much unfurnish'd for this time.
What, is my daughter gone to Friar Laurence?
Nurse. Ay, forsooth.
Cap. Well, he may chance to do some good on her:
A peevish self-will'd harlotry it is.

Enter JULIET.

Nurse. See where she comes from shrift with merry look.
Cap. How now, my headstrong! where have you been gadding?
Jul. Where I have learn'd me to repent the sin
Of disobedient opposition
To you and your behests, and am enjoin'd
By holy Laurence to fall prostrate here,

9. [Exit....] Capell. om. QqFf. ...Sec. Servant. Dyce, Cambr.

9–11. *Go...Laurence?*] Pope. Two lines, the first ending *time* in Qq. Prose in Q_3Q_4, Ff, Rowe.

14. *self-will'd*] *selfewield* Q_2. *selfe willde* Q_3. *selfe-will'd* Q_4Q_5. *selfe-wild* F_1F_2. *self-wild* F_3F_4.

[Enter Juliet.] After line 15, Dyce, Clarke.

15. *See...shrift*] Separate line, Ff. *shrift...look*] *her confession* Pope, Han. from (Q_1).

16. Two lines, Ff.

17. *me*] om. Q_4Q_5.

14. **harlotry**] DEL. Sh. has also elsewhere used this abstract for the concrete not only in its own proper signification, but also in a forced meaning as a term of reproach; thus, and with the same adjective as here, in 1 Hen. IV: III, i, 198, spoken of the headstrong Lady Mortimer.

COLL. (ed. 2). It is used both as an adjective and substantive. In 1 Hen. IV: II, iv, 436, Mrs. Quickly speaks of 'these harlotry players.'

WHITE. [Note on 1 Hen. IV: III, i, 198]. This phrase was used with as little meaning of reproach in Elizabeth's time as 'slut' was in Queen Anne's, or as Lady Percy implies in calling her restive husband 'thief.'

16. **gadding**] STEEV. The primitive sense of this word was to straggle from house to house, and collect money, under pretence of singing carols to the Blessed Virgin. See T. Warton's note on Milton's Lycidas, v. 40.

DOUCE. Steevens's derivation seems too refined. Warton's authority is an old register at Gadderston, in these words: 'Receyvid at the *gadyng* with Saynte Mary songe at Crismas.' If the original were attentively examined, it would perhaps turn out that the word in question has some mark of contraction over it, which would convert it into *gaderyng—i. e.*, gathering or collecting money, and not simply *going about from house to house*, according to Warton's explanation.

20. **prostrate here**] WHITE. The scene as it stands in (Q_1) I believe to have been chiefly supplied from memory by some inferior versifier employed by the publisher.

To beg your pardon: pardon, I beseech you!
Henceforward I am ever ruled by you.
Cap. Send for the county; go, tell him of this:
I'll have this knot knit up to-morrow morning.
Jul. I met the youthful lord at Laurence' cell,
And gave him what becomed love I might,
Not stepping o'er the bounds of modesty.
Cap. Why, I am glad on't; this is well: stand up:
This is as't should be.—Let me see the county;
Ay, marry, go, I say, and fetch him hither.—
Now, afore God, this reverend holy friar,
All our whole city is much bound to him.
Jul. Nurse, will you go with me into my closet,
To help me sort such needful ornaments
As you think fit to furnish me to-morrow?
La. Cap. No, not till Thursday; there is time enough.
Cap. Go, nurse, go with her:—we'll to church to-morrow.
[*Exeunt Juliet and Nurse.*
La. Cap. We shall be short in our provision:
'Tis now near night.
Cap. Tush, I will stir about,

21. *To beg*] QqFf, Rowe, Capell, Knt. Sing. (ed. 2), Sta. Cambr. Cham. Ktly. *And beg* Pope, &c. Var. et cet.
23. *county*] *Count* $F_2F_3F_4$, Rowe, Pope.
26. *becomed*] *becomd* Q_2Q_3. *becommed* Q_4Q_5. *becoming* Rowe, &c. Capell.
31. *reverend holy*] *holy reverend* Q_5, Capell.
32. *to him*] *to hymn* Warb. conj. *unto* (Q_1) Steev. conj.
36. *there is*] *there's* F_1.
37. Two lines, Ff.

26. **becomed**] STEEV. For *becoming;* one participle for another,—a frequent practice in Sh.'s day. [*Sing. Huds. White.*

DEL. That is, such love as *was* befitting. It is not precisely the same as '*becoming* love,' which means such love as *is* befitting.

39. **near night**] MAL. In III, v, Romeo parted from his bride at daybreak on *Tuesday* morning. *Immediately afterwards* she went to Friar Laurence, and he particularly mentions (IV, i, 90) that the next day is Wednesday. She could not well have remained more than an hour or two with the Friar, and she is just now returned from shrift; yet Lady Capulet says, 'Tis near *night*,' and this same night is ascertained to be *Tuesday*. This is one of the many instances of Sh.'s inaccuracy in the computation of time.

ULR. Malone is perfectly right, and would never have made such a mistake;—but Sh., marry, was no Malone.

CLARKE. If the indications of time be examined in the present play, we shall see how ingeniously Sh. has taken pains to trace it all along. In Scene i, the Prince

And all things shall be well, I warrant thee, wife:
Go thou to Juliet, help to deck up her;
I'll not to bed to-night; let me alone;
I'll play the housewife for this once.—What, ho!—
They are all forth: well, I will walk myself
To County Paris, to prepare him up
Against to-morrow: my heart is wondrous light,
Since this same wayward girl is so reclaim'd. [*Exeunt.*

41. *up her*] *her up* Lettsom conj.
45. *him up*] *up him* Qq, Coll. (ed. 1), Ulr. Huds. Sta. White.
46. *heart is*] *heart's* Pope, &c. Dyce (ed. 2).

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desires Capulet to go with him at once, and Montague to come to him 'this afternoon.' In Scene ii, Capulet speaks of Montague being 'bound', as well as himself, which indicates that the Prince's charge had just been given to both of them, and shortly after speaks of the festival at his house 'this night.' At this festival Romeo sees Juliet when she speaks of sending to him 'to-morrow;' and on that 'morrow' the lovers are united by Friar Laurence. Act III opens with the scene where Tybalt kills Mercutio, and during which scene Romeo's words, 'Tybalt, that *an hour* hath been my kinsman,' show that the then time is the afternoon of the same day. The Friar, at the close of Scene iii of that Act bids Romeo 'good night;' and in the next scene, Paris, in reply to Capulet's inquiry, 'What day is this?' replies, '*Monday*, my lord.' This, by the way, denotes that the 'old accustomed feast' of the Capulets, according to a usual practice in Catholic countries, was celebrated on a Sunday evening. In Scene v of Act III comes the parting of the lovers at the dawn of Tuesday, and when, at the close of the scene, Juliet says she shall repair to Friar Laurence' cell. Act IV commences with her appearance there, thus carrying on the action during the same day, Tuesday. But the effect of long time is introduced by the mention of '*evening* mass,' and by the Friar's detailed directions and reference to 'to-morrow's night;' so that when the mind has been prepared by the change of scene, by Capulet's anxious preparations for the wedding, and by Juliet's return to filial submission, there seems no violence done to the imagination by Lady Capulet's remarking, ''Tis now near night.' Nay, it is one of Sh.'s expedients in dramatic time for bringing on the period of the catastrophe; for Juliet retires to her own room with the intention of selecting wedding attire for the next morning, which her father has said shall be that of the marriage, anticipating it by a whole day—Wednesday instead of Thursday—thus naturally preparing for the immediate sequence of the incidents in the remainder of Act IV.

41. **up her**] DYCE (ed. 2). 'Should not the preposition come last [as in "prepare him up," line 45, and "trim her up," IV, iv, 25], the pronoun not being emphatic?'—W. N. LETTSOM.

45. **him up**] DEL. The Ff yield the better reading. The pronoun is not emphatic.

SCENE III. *Juliet's chamber.*

Enter JULIET *and* Nurse.

Jul. Ay, those attires are best: but, gentle nurse,
I pray thee, leave me to myself to-night;
For I have need of many orisons
To move the heavens to smile upon my state,
Which, well thou know'st, is cross and full of sin.

Enter LADY CAPULET.

La. Cap. What, are you busy, ho? need you my help?
Jul. No, madam; we have cull'd such necessaries
As are behoveful for our state to-morrow:
So please you, let me now be left alone,
And let the nurse this night sit up with you,
For I am sure you have your hands full all
In this so sudden business.
La. Cap. Good night:
Get thee to bed and rest, for thou hast need.
[*Exeunt Lady Capulet and Nurse.*
Jul. Farewell!—God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life:
I'll call them back again to comfort me.
Nurse!—What should she do here?
My dismal scene I needs must act alone.—

SCENE III.] Rowe. SCENE IV. Capell.
Juliet's chamber.] Rowe.
5. *know'st*] *knowest* $Q_2Q_3Q_4$.
6. *ho?....my*] *do you need my* (Q_1) Pope, &c. Var. Sing. Ktly. *Need you any* Corn.
8. *behoveful*] *behovéd* Corn.
14. *Farewell!*] Separate line, Ff.
16. *life*] *fire* Ff, Rowe.
17. *again*] om. F_4.
18. *Nurse!*—] Han. *Nurse*— Rowe, &c. *Nurse:* Q_5. *Nurse*, The rest.

15. **cold fear thrills**] MAL. So in Romeus and Juliet:

> 'Her dainty tender partes gan shever all for dred,
> Her golden heares did stand upright upon her chillish hed.
> Then pressed with the feare that she there lived in,
> *A sweat as colde as mountaine yse pearst through her slender skin.*' [*Sta.*

Come, vial.— .
What if this mixture do not work at all?
Shall I be married then to-morrow morning?
No, no:—this shall forbid it.—Lie thou there.—
[*Laying down a dagger.*
What if it be a poison, which the friar
Subtly hath minister'd to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?

20, 21. *Come, vial! What*] As in Han. In the same line in QqFf, Rowe, &c. *Come, phial, come!* Ktly, reading *Nurse....come!* as two lines, the first ending *scene.*

22. *Shall....morning*] *Must I of force be married to the Countie* (Q_1) Mal. Var. Dyce (ed. 2). *Shall I of force be married to the Count* Pope, &c. *then*] om. F_4, Rowe.

23. *it. Lie*] *it:—knife, lie* Lettsom conj. from (Q_1).

[Laying...] Johns. Pointing to a Dagger. Rowe, &c. om. QqFf.

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22. **to-morrow morning**] KNT. This speech, like many others of the great passages throughout the play, received the most careful elaboration and the most minute touching.

DYCE pronounces this line much more 'tame' than that from (Q_1).

23. **Lie thou there**] STEEV. It appears, from several passages in our old plays, that knives were formerly part of the accoutrements of a bride, and everything *behoveful* for Juliet's *state* had just been left with her. So in Decker's Match Me in London, 1631: 'See at my girdle hang my *wedding knives!*' Again, in King Edward III, 1599: 'Here at my side do hang my *wedding* knives.' Again: '—— there was a maid named, &c.—She tooke *one of her knives* that was some halfe a foote long,' &c. &c. 'And it was found in all respects like to *the other that was in her sheath.*'—Goulart's Admirable Histories, 1607, pp. 176, 178. In Sidney's Arcadia, b. iii, we are likewise informed that Amphialus 'in his crest carried Philoclea's *knives*, the only token of her forced favour.' [*Hal.*

MAL. In order to account for Juliet's having a dagger, it is not necessary to have recourse to the ancient accoutrements of brides, how prevalent soever the custom may have been; for Juliet appears to have furnished herself with this instrument immediately after her father and mother had threatened to force her to marry Paris: 'If all else fail, myself have power to die.' Accordingly, in the very next scene, when she is at the Friar's cell, and before she could have been furnished with any of the apparatus of a bride (not having then consented to marry the count), she says: ''Twixt me and my extremes this bloody knife shall,' &c. [*Hal.*

BOSWELL. Gifford, in a note on Jonson's Staple of News, informs us that in Sh.'s time 'daggers, or, as they were more commonly called, knives, were worn at all times by every woman in England.' [SING. finishes the sentence]: 'Whether they were so worn in Italy, Sh., I believe, never inquired, and I cannot tell.' [*Coll. Verp. Huds. Hal.*

COLL. (ed. 2). It certainly was the case.

DYCE. (ed. 2). 'The omission of "knife" is peculiarly awkward, as Juliet has been addressing the vial just before.'—W. N. LETTSOM.

I fear it is: and yet, methinks, it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place,—
As in a vault, an ancient receptacle,
Where for these many hundred years the bones
Of all my buried ancestors are pack'd;

29. *a holy*] *an holy* Q_5.
man.] *man: I will not entertain so bad a thought.* (Q_1) Steev. Var. Coll. Sing. Huds. Sta. Clarke, Hal. Dyce (ed. 2), Ktly.
32. *Come*] *Comes* Pope, &c.
33. *stifled*] *stiffled* $Q_2Q_3Q_4$.
35. *die*] *be* Theob. Warb. Johns.
36. *is it*] *it is* Rowe, Pope.
40. *these*] *this* Q_2, Cambr.

29. **holy man**] COLL. The line adopted by Steevens from (Q_1) seems necessary to the completeness of the rejection of Juliet's suspicion of the Friar. [*Verp.*

ULR. If it be assumed that Juliet, or rather Sh., wishes to thrust aside utterly the suspicion which comes up in her mind, then this line is absolutely necessary. But it may fairly be asked whether this were the intention of the poet. It was emphatically so according to the text of (Q_1). On the other hand, the enlarging and revising which the whole monologue received in the 'corrected, augmented, and amended' edition of Q_2 consists precisely herein that Sh. brings forward far more strongly and impressively than in (Q_1) the doubts, the apprehensions, and horror which seize Juliet's soul at the sight of the vial which she must drain, and this is done manifestly to place in clearer light the loftiness of her resolve and the depth of her love and fidelity. With this in view it would clearly be very little to the purpose to represent the suspicion aroused against Laurence as wholly allayed. On the contrary, it must remain, even if it amounts to only a dubious apprehension.

WHITE. There is no necessity which justifies the resumption of the line from (Q_1).

CLARKE. This line from (Q_1) seems to us so characteristic of Juliet in its sweet, girlish simplicity and trustfulness that we believe it to have been what Sh. wrote and intended to retain, and that it was omitted by mistake in QqFf.

37. **conceit**] DEL. That is, the effect which Death and Night in the vaults of the Capulets would have upon Juliet's imagination.

39. **As in a vault**] STEEV. This idea was probably suggested to Sh. by his native place. The charnel at Statford-upon-Avon is a very large one, and perhaps contains a greater number of bones than are to be found in any other repository of the same kind in England. [*Sing. Knt. Verp. Huds.*

Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud; where, as they say,
At some hours in the night spirits resort;—
Alack, alack, is it not like that I,
So early waking,—what with loathsome smells
And shrieks like mandrakes' torn out of the earth,

45. *Alack, alack*] *Alas, alas!* Pope, &c.
47. *shrieks*] F_4. *shrikes* The rest.
47. *mandrakes'*] Capell (Errata). *mandrakes* QqFf, Rowe, &c. Sing. Ktly. *mandrake's* Johns.

43. **Lies festering**] STEEV. To *fester* is to corrupt. So, in King Edward III, 1599: 'Lilies that *fester* smell far worse than weeds.' This line likewise occurs in the 94th Sonnet of Sh. The play of Edward III has been ascribed to him. [*Sing.*

45. **is it not like**] DEL. This repeats the previous question, 'Is it not very like,' without completing the sentence to which 'the horrible conceit' is the subject—a Shakespearian anacoluthon which here marks Juliet's excitement.

47. **mandrakes**] STEEV. The mandrake (says Thomas Newton in his Herball of the Bible, 1587) has been idly represented as 'a creature having life and engendered under the earth of the seed of some dead person, who hath beene convicted and put to death for some felonie or murther; and that they had the same in such dampish and funerall places, where the said convicted persons were buried,' &c. [*Sing. Huds. Hal. Clarke.*] In Webster's Duchess of Malfy, 1623: 'I have this night dug up a *mandrake*, And am *grown mad* with it.' Again, in the Atheist's Tragedy, 1611: 'The *cries of mandrakes* never touch'd the ear With more sad horror.' In A Christian turn'd Turk, 1612: 'I'll rather give an ear to the black *shrieks* Of *mandrakes*,' &c. In Aristippus or the Jovial Philosopher: 'This is the mandrake's voice that undoes me.' [*Hal.*

NARES. The English name of Mandragoras. An inferior degree of animal life was attributed to it, and it was commonly supposed that when torn from the ground it uttered groans of so pernicious a nature that the person who committed the violence went mad or died. To escape that danger it was recommended to tie one end of a string to the plant and the other to a dog, upon whom the fatal groan would then discharge its full malignity. See Bulleine's *Bulwarke of Defence against Sicknesse*, p. 41. These strange notions arose, probably, from the little less fanciful comparison of the root to the human figure, strengthened, doubtless, in England by the accidental circumstance of *man* being the first syllable of the word. The ancients, however, made the same comparison of its form:

> 'Quamvis *semihominis*, vesano gramine fœta,
> Mandragoræ pariat flores.'—*Columella, de l. Hort.*, v, 19.

The white mandrake, which they called the male, was that whose root bore this resemblance. Lyte says of it, 'The roote is great and white, not muche unlyke a radishe roote divided into two or three partes and sometimes growing one upon another, almost lyke the legges and thighes of a man.'—*Transl. of Dodoens*, p. 437. It is supposed to cause death, in 2 Hen. VI: III, ii, 310. A very diminutive or grotesque figure was often compared to a mandrake; that is, to the root, as above described. So in 2 Hen. IV: I, ii, 17. It was sometimes considered as an emblem

That living mortals hearing them run mad:—
O, if I wake, shall I not be distraught,
Environed with all these hideous fears?
And madly play with my forefathers' joints?
And pluck the mangled Tybalt from his shroud?
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains?—
O, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point:—stay, Tybalt, stay!—
Romeo, I come! this do I drink to thee.

[*She throws herself on the bed.*

49. *O, if I wake*] Han. *O if I walke* $Q_2Q_3F_1$. *Or if I wake* Q_4Q_5, Pope, &c. Coll. (MS). *Or if I walke* F_2. *Or if I walk* F_3F_4, Rowe.

51. *joints*] *ioynes* Q_4.

53. *great kinsman's*] *great-kinsman's* Del. conj.

57. *a*] Qq. *my* F_1. *his* $F_2F_3F_4$, Rowe.

stay!] *stay Romeo,*— or *stay,*— *Romeo,* Nicholson conj.*

58. *Romeo,...thee*] (Q_1) Pope. *Romeo, Romeo, Romeo, heeres drinke, I drinke to thee.* QqFf, substantially, Knt. (ed. 1), Coll. (ed. 1), Ulr. *Romeo, here's, drink! Romeo, I drink to thee.* Johns. *Romeo, Romeo, Romeo, I drink to thee.* Knight (ed. 2), Del. Sing. (ed. 2), White, Hal.

I come, this do] *Romeo, here's drink* Nicholson conj.*

She...bed.] Pope. om. QqFf. Exit. Rowe. Drinks; throws away the Vial, and casts herself upon the Bed. Scene closes. Capell. She falls upon her bed, within the curtains. (Q_1) Cambr. She drinks and....bed. Coll. (ed. 2), Dyce (ed. 2), Ktly.

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of incontinence; probably because it resembled only the lower parts of a man; as in 2 Hen. IV: III, ii, 338. [*Dyce.*

STA. 'Therefore they did tye some dogge or other lyving beast unto the roote thereof wyth a corde, and digged the earth in compasse round about, and in the meane tyme stopped their own eares for feare of the terreble shriek and cry of this *Mandrack*. In whych cry it doth not only dye itselfe, but the feare thereof kylleth the dogge or beast which pulleth it out of the earth.'—Bulleine's *Bulwark of Defence against Sicknesse*, 1575.

HALLIWELL. 'Whereas the Latine texte hath here somnia speculantes Mandragore, I have translated it in Englishe, our minds all occupied wyth mad fantasticall dreames, because Mandragora is an herbe, as phisycions saye, that causeth folke to slepe, and therein to have many mad fantastical dreames.'—*Sir T. More's Workes*, 1557.

49. **distraught**] STEEV. *i. e.*, distracted. [*Sing. Clarke.*

53. **great kinsman's bone**] DEL. This is compounded, like *great-nephew, great-grandfather* and the like.

57. **stay, Tybalt, stay!**] DEL. She does not call upon Tybalt to remain, but to hold. In her vision she imagines that he is going to hurt her lover Romeo.

58. **Romeo, I come**] DYCE ('*Remarks,*' &c., p. 175). The line in QqFf is partly composed of a stage-direction, '*Here drink*' having evidently crept into the

SCENE IV. *Hall in Capulet's house.*

Enter LADY CAPULET *and* Nurse.

La. Cap. Hold, take these keys, and fetch more spices, nurse.
Nurse. They call for dates and quinces in the pastry.

SCENE IV.] Rowe. SCENE V. Capell. Hall...] Dyce. A Hall. Rowe. Capulet's Hall. Theob.

1. *Hold,*] Separate line, Ff.
2. [Exit Nurse. Sing. Huds. Ktly.

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text and become 'here's drink.' [*Del. Sing.* (ed. 2), *Huds. White, Cambr. Knt.* (ed. 2).

COLERIDGE (*Lit. Rem.* vol. ii, p. 157). Sh. provides for the finest decencies. It would have been too bold a thing for a girl of fifteen; but she swallows the draught in a fit of fright. [*Huds.*

HUDSON. Schlegel has the same thought: 'Her imagination falls into an uproar,—so many terrors bewilder the tender brain of the maiden,—and she drinks off the cup in a tumult, to drain which with composure would have evinced a too masculine resolvedness.'

KNT. (Stratford ed.). We do not adopt the reading of (Q_1), because 'I come' would seem to imply that Romeo was dead and Juliet was about to meet him in another world. [*Dyce* (ed. 1).

DYCE (ed. 1). I neither admire Knight's reficted line, nor acknowledge the force of his objection to '*I come.*'

Stage-direction] COLL. The 'curtains' were 'the traverse,' as it was called, at the back of the stage.

DYCE ('*Life of Sh.*' p. 42, ed. 2). At the third *sounding*, or flourish of trumpets, the exhibition began. The curtain, which concealed the stage from the audience, was then drawn, opening in the middle and running upon iron rods. Other curtains, called *traverses*, were used as a substitute for scenes. At the back of the stage was a balcony, the platform of which was raised about eight or nine feet from the ground; it served as a window, gallery, or upper chamber; from it a portion of the dialogue was sometimes spoken, and in front of it curtains were suspended to conceal, if necessary, those who occupied it from the audience. The internal roof of the stage, either painted blue or adorned with drapery of that colour, was termed *the heavens*. The stage was generally strewed with rushes, but on extraordinary occasions was matted. We have reason to believe that when tragedies were performed it was hung with black. Movable painted scenery there was none:

> 'The air-blest castle, round whose wholesome crest
> The martlet, guest of summer, chose her nest,—
> The forest walks of Arden's fair domain,
> Where Jacques fed his solitary vein;
> No pencil's aid as yet had dar'd supply,
> Seen only by the intellectual eye.'—*Charles Lamb.*

A board, containing the name of the place of action in large letters, was displayed in some conspicuous situation. At times, when a change of scene was necessary, the audience was required to suppose that the performers, who had not quitted the

Enter CAPULET.

Cap. Come, stir, stir, stir! the second cock hath crow'd,
The curfew-bell hath rung, 'tis three o'clock:

Enter...] Rowe. Enter old Capulet. QqFf. ...hastily. Capell.
3. *Come...crow'd*] Two lines, Ff.
4. *o'clock*] Theob. *a clock* QqFf.

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stage, had passed to a different spot. A bed thrust forth showed that the stage was a bed-chamber; and a table with pen and ink indicated that it was a counting-house. Rude contrivances were employed to imitate towers, walls of towns, hell-mouths, tombs, trees, dragons, &c.; trap-doors had been early in use; but to make a celestial personage ascend to the roof of the stage was more than the mechanists of those days could always accomplish. [*Foot Note.* A stage-direction at the end of Greene's *Alphonsus* is, '*Exit Venus; or, if you can conveniently, let a chair come down from the top of the stage and draw her up.*' See Greene's *Dramatic and Poetical Works*, p. 248, ed. Dyce, 1861.]

2. **pastry**] MAL. That is, in the room where paste was made. So *laundry*, *spicery*, &c. [*Sing. Coll. Huds. Sta. Cham.*

STA.

> 'Now having seene all this, then shall you see, hard by
> The *pastrie*, mealehouse, and the roome wheras the coales do ly.'—
> *A Floorish upon Fancie*, by N[ICHOLAS] B[RETON], *Gent.* 1582.

DYCE. 'A Pastery, *pistrina, placentiaria*.'—Coles's *Lat. and Eng. Dict.*

WHITE. That is, in the place where paste, which we now incorrectly call pastry, is made. 'Pastry,' meaning a place, is analogous with 'dairy,' 'aviary,' 'buttery,' &c., &c.

CLARKE. Just as 'pantry' was the name given to the room where bread (Latin, *panis*) in former times was exclusively kept; and 'laundry' to the one where washing (old French, *lavanderie*) was done.

2. **dates**] BEISLY. Dr. Moffet, in 'Health Improvement,' says of dates: 'They are usually put into stewed broths, mince-pies and restorative cullices, as though they were of great and wholesome nourishment.' William Turner does not speak so favorably of them, 'as they fill the stomach full of wind, and are hurtful to them that are disposed to the tooth-ache. Wherefore our sweete-lipped Londoners and wanton courtiers do not wysely to suffer so many dates to be put into their pyes and other meats, to the great charge of their purses, and to no less undoing of the health of their bodies.' In Westmacott's 'Scripture Herbal' it is said of dates 'that astrologers have given them to Mars, perhaps to please the lady Venus with.' In Sylvester's 'Dubartas' the date and olive are noticed as aiding appetite. Gerarde notices the Quince, and says 'the marmalad or cotiniat of quinces is good and profitable to strengthen the stomach, that it may retain and keep the meat therein, until it be perfectly digested.'

4. **The curfew-bell**] NARES. The evening bell,—*couvre feu*. The origin and purpose of this bell are well known. The original time for ringing it was eight in the evening; and we are told by some writers that in many villages the name is still retained for the evening bell. Brand, in his observations on Bourne's Antiquities, says: 'We retain also a vestige of the old Norman *curfew* at eight in the evening' (chap. i). In The Merry Devil of Edmonton it is represented as having got

Look to the baked meats, good Angelica: 5
Spare not for cost.

Nurse. Go, you cot-quean, go,

6. Nurse.] La. Cap. Sing. (Z. Jackson conj.), Verp. Huds. Ktly. *Go*] QqFf, Knt. Dyce, Sta. Cham. Cambr. Ktly. *Go, go* Theob., &c. Capell, Var. et cet.

6, 7. *go, Get*] *go.*—[To Cap.] *Get* Hunter conj. (withdrawn).

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an hour later: 'Well, 'tis *nine* o'clock, 'tis time to ring the *curfew*.'—O. Pl, v. 292. By [this] passage in Romeo and Juliet it seems that the bell which was commonly used for that purpose obtained in time the name of the *curfew-bell*, and was so called whenever it rung on any occasion. . . . At the regular time it probably was called simply the *curfew;* at others, if it was known that the same bell was used, it might be said, as above, that the *curfew-bell* had rung.

RITSON. The *curfew-bell* is universally rung at *eight* or *nine* o'clock at night; generally according to the season. The term is here used with peculiar impropriety, as it is not believed that *any* bell was ever rung so early as *three* in the morning. The derivation of *curfeu* is well known; but it is a mere vulgar error that the institution was a badge of slavery imposed by the Norman Conqueror. To *put out the fire* became necessary only because it was time to go to bed. And if the curfew commanded all fires to be extinguished, the morning bell ordered them to be lighted again. In short, the ringing of these two bells was a manifest and essential service to people who had scarcely any other means of measuring their time. [*Cham.*

MITFORD ('*Gent. Mag.*,' 1845, p. 579). Sh. does not mean that the bell rang for curfew, but that the *same bell which was used for the curfew was now rung as the morning bell.*

DEL. In all other passages Sh. uses *curfew* in its own proper signification. And yet (Q_1) has: The curfew-bell hath rung, 'tis four o'clock.

ULR. It is very unlikely that it should be rung as early as three o'clock in the morning; and old Capulet in his flurrying officiousness only imagines that he has heard it.

WHITE. An error inexplicable to me. The curfew-bell was rung at eight in the evening. It is still rung at nine in New England, though within the last ten years the custom has been rapidly disappearing. Sh. elsewhere (Meas. for Meas., IV, ii, 78, and Lear III, iv, 21) uses 'curfew' correctly.

CLARKE. Inasmuch as the same bell was used for ringing the last thing at night and the first thing in the morning, it is probable that what is here familiarly called 'the curfew-bell,' means, more strictly speaking, 'the matin-bell.'

5. **Look to the baked meats**] STEEV. Sh. has here imputed to an Italian nobleman and his lady all the petty solicitudes of a private house concerning a provincial entertainment. To such a bustle our author might have been a witness at home; but the like anxieties could not well have occurred in the family of Capulet, whose wife, if *Angelica* be her name, is here directed to perform the office of a housekeeper. [*Hal.*

MAL. Such were the simple manners of our poet's time that, without doubt, in many families much superior to Sh.'s, the lady of the house gave directions concerning the baked meats. [*Hal.*

ULR. Whether it be an Italian custom or not, it is characteristic of the restless

Get you to bed; faith, you'll be sick to-morrow
For this night's watching.

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nature of old Capulet to be far more concerned for the brilliancy of his festival than for the happiness of his daughter.

5. **good Angelica**] DEL. It is doubtful whether, under this appellation, Lady Capulet or the Nurse be addressed. Yet the former is more likely, since *spare not for cost* more properly applies to the Countess than to the Nurse in her subordinate position.

6. **Nurse**] Z. JACKSON ('*Sh.'s Genius Justified*,' 1818, p. 424). Can we imagine that a nurse would take so great a liberty with her master as to call him a *cot-quean*, and order him to bed? Besides, what business has the Nurse to reply to a speech addressed to her mistress? Lady Capulet afterwards calls her husband a *mouse-hunt;* another appellation which, like *cot-quean*, none but a wife would dare to use. [*Verp. Huds.*

SING. (ed. 1). This speech should surely be given to Lady Capulet. The Nurse had been sent for spices, and is shortly after made to re-enter.

COLL. (ed. 2). We can readily suppose that the Nurse was allowed considerable conversational license in a family where she had lived so long; at the same time we admit that there is some, though not sufficient, ground for assigning this speech to Lady Capulet.

DYCE (ed. 2). Walker ('*Crit.*,' &c., vol. ii, p. 184) would assign this speech to Lady Capulet (as Singer does); but that alteration is forbidden, at least by (Q_1), where the next speech stands thus: '*Cap.* I warrant thee Nurse I haue ere now watcht all night, and haue taken no harme at all.' Theobald's reading is probably what Sh. wrote.

KTLY. Singer was most certainly right in giving this speech to *Lady Capulet;* for the Nurse was hardly present.

6. **cot-quean**] NARES. Probably a *cock-quean*—that is a male *quean*, a man who troubles himself with female affairs. It continued long in use in this sense, and is quoted by Addison, who compares a woman meddling with state affairs to a man interfering in female business, a *cot-quean*, adding, 'Each of the sexes should keep within its bounds.' It seems to have meant, also, a hen-pecked husband, which suits the same derivation. [*Verp. Huds.*] In the following passage it means *masculine hussy*. It is spoken by Ovid, as Jupiter, to Julia, as Juno: 'We tell thee thou angerest us, *cot-quean;* and we will thunder thee in pieces for thy *cot-queanity*.'—*B. Jons., Poetaster*, IV, iii. [*Hal.*

HUNTER. A *cot-quean* is the wife of a faithless husband, and not, as Johnson, who knew little of the language of Sh.'s time, explains it, 'a man who busies himself about kitchen affairs.' It occurs twice in Golding's translation of the Story of Tereus. The Nurse is speaking to Lady Capulet, and the word calls forth all the conversation which follows about jealousy. Authorities for this being the true sense might be produced in abundance.

DYCE ('*Few Notes*,' p. 113). But Golding, in the passage to which Hunter refers, has *cuc-queane*, which is a distinct word from *cot-quean*, though they are sometimes confounded by early writers,—a *cuc-quean* (*cuck quean*, or *cock quean*) meaning a she-cuckold; a *cot-quean*, a man who busies himself too much in women's affairs. [Substantially, *Sing.* (ed. 2), *Coll.* (ed. 2).] In Fletcher's *Love's Care*, Act II, Sc. ii, Bobadilla says to Lucio (who has been brought up as a girl): '*Diablo!* what should

Cap. No, not a whit: what! I have watch'd ere now
All night for lesser cause, and ne'er been sick.
La. Cap. Ay, you have been a mouse-hunt in your time;

9. *what!*] om. F_4, Rowe. F_2F_3. *a less* F_4, Rowe, &c. Capell.
10. *lesser*] *lesse* $Q_3Q_4F_1Q_5$. *a lesse*

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you do in the kitchen? Cannot the cooks lick their fingers, without your overseeing? nor the maids make pottage, except your dog's head be in the pot? Don Lucio? Don *Quot-quean*, Don Spinster! wear a petticoat still, and put on your smock a' Monday; I will have a baby o' clouts made for it, like a great girl,'—where '*Quot-quean*' is a corrupt form of '*Cot-quean*.' Even in Addison's days the word *cot-quean* was still used to signify one who is too busy in meddling with women's affairs. See the letter of an imaginary lady in *The Spectator*, No. 482. Hunter's notion that 'the Nurse is speaking to *Lady* Capulet' is, I think, sufficiently disproved by the context.

HUNTER. ('*A Few Words in Reply*,' &c., 1853, p. 19). Finding 'cutquean' in Golding's Ovid used in a sense which could be applied only to a female, it appeared to me that this free expression must be addressed to Lady Capulet, and not to her husband. My idea was that there ought to have been a break at 'go;' that, having thus in her unceremonious manner dismissed the Lady, she then turned herself to Capulet himself. Dyce is quite right in saying that the context sufficiently disproves the notion that the Nurse was speaking to the Lady, if we take the passage without the break. Dyce further says that Golding writes, '*cucquean*.' Not always—for in my copy of Golding, 4to, 1593, printed by John Danter, Sign. l, iv, we have: 'But she considering that Queen Progne was a cutquean made by means of her.' He does, however, write 'cucquean' in another place. On the whole, I now agree with Dyce, and others, in thinking that the 'cotquean' of the Nurse does mean 'a man that busies himself in women's affairs,' and that the whole of what the Nurse says is addressed to Capulet. The jealous-hood, which might appear naturally enough to arise out of the use of such a word as that which the Nurse used, seems to have an origin later in the dialogue.

SING. (ed. 2). That a *cot-quean* signified a man who troubled himself with female affairs, what has since been called a *molly-coddle*, as well as a hen-pecked husband, is quite certain. Thus, Hall in his Sixth Satire, b. iv:

> 'And make a drudge of their uxorious mate,
> Who like a *cot-quean* freezeth at the rock.'

It is probably derived from the Fr., *coquine*.

WHITE. As late as the beginning of the last century, a man given to prying into women's matters was called a cot-quean. See *Vanbrugh's Confederacy* (1705), Act II: '*Money-trap*. You won't take it amiss if I should ask you a few questions? —*Flippanta*. What's this Cot-quean going to pry into now?' And in the Craven dialect a man fond of cooking for himself is called a cot.

HALLIWELL. I half suspect, however, that it was a generic term of reproach. Compare the following lines in the Scourge of Venus, or the Wanton Lady, 1614:

> 'How will thy mother thinke herselfe abus'd,
> That hast made her a *quot-queane* shamefully.'

11. **a mouse-hunt**] HENLEY. The *marten*. [*Sing. Huds.*

But I will watch you from such watching now.

[*Exeunt Lady Capulet and Nurse.*

Cap. A jealous-hood, a jealous-hood!—

Enter three or four Servingmen, *with spits, and logs, and baskets.*

Now, fellow,
What's there?

12. [Exeunt...] Exit Lady and Nurse. QqFf. Exit Lady Capulet. Sing.

13, 14. *A...there?*] Capell. One line in Qq. Two, the second beginning *Now*, in Ff, Rowe, &c.

13. *jealous-hood*] Hyphen, F_4.

Servingmen] om. QqFf, Rowe, &c.

14. *What's*] *what is* Qq. *what* F_1.

HOLT WHITE. 'Cat after kinde, good mouse-hunt,' is a proverb in Heywood's dialogue, 1598, 1st pt., c. 2. [*Sing. Huds. Sta.*

STEEV. The intrigues of this animal, like those of the cat kind, are usually carried on during the night. [*Sing. Huds.*] This circumstance will account for the appellation which Lady Capulet allows her husband to have *formerly* deserved. [*Cham.*

NARES. A hunter of mice; but evidently said by Lady Capulet with allusion to a different object of pursuit, such as is called *mouse* only in playful endearment. The commentators say that in some counties a weasel is called a *mouse-hunt*. It may be so; but it is little to the purpose in this passage. [*Dyce.*

COLL. It is a *stoat*, so still called in Norfolk and Suffolk. See Holloway's 'Gen. Provincial Dictionary,' 1838. Lady Capulet of course uses the term metaphorically.

STA. The *marten*, an animal of the weasel tribe, is called a *mouse-hunt;* and from Lady Capulet's use of it the name appears to have been familiarly applied to any one of rakish propensities.

HALLIWELL. That is, a hunter of women, for whom *mouse* was formerly a term of endearment. There does not appear, as some think, to be an allusion to an animal so called.

DYCE. '*Mouse-hunt*, the stoat; the smallest animal of the weasel tribe, and pursuing the smallest prey. It is in this same sense that Cassio in *Othello* calls Bianca a 'fitchew,'—that is, a polecat. All animals of that genus are said to have the same propensity, on which it is not necessary to be more particular.'—Forby's *Vocab. of East Anglia.* '*Mouse-Hunt.* A sort of weasel or pole-cat. It is found in corn-stacks and stack-yards, and is less angrily looked on than others of that tribe, as the farmers think its chief food and game are mice (or *meece*, as we call them), and not poultry. It is a small species, brown on the back, the belly white,' &c.—Moor's *Suffolk Words*, &c. (Milton, too, uses the word metaphorically: 'Although I know many of those that pretend to be great Rabbies in these studies, have scarce saluted them from the strings and the title-page; or, to give 'em more, have bin but the Ferrets and *Mous-hunts* of an Index,' &c.—*Of Reformation in England*, &c. B. i, *Prose Works*, vol. i, p. 261, ed. Amst., 1698, folio).

13. **A jealous-hood**] DEL. Jocosely formed, like womanhood and the like, perhaps also in the double sense of a *jealous woman's hood.* In the old eds. it is two separate words.

ULR. It is a question whether Sh. meant this as a compound word. In all the

First Serv. Things for the cook, sir, but I know not what.
Cap. Make haste, make haste. [*Exit First Serv.*]—Sirrah, fetch drier logs:
Call Peter, he will show thee where they are.
Sec. Serv. I have a head, sir, that will find out logs,
And never trouble Peter for the matter. [*Exit.*
Cap. Mass, and well said; a merry whoreson, ha!
Thou shalt be logger-head.—Good faith, 'tis day:
The county will be here with music straight, [*Music within.*
For so he said he would. I hear him near.—
Nurse!—Wife!—What, ho!—What, nurse, I say!

Re-enter Nurse.

Go waken Juliet, go and trim her up;
I'll go and chat with Paris:—hie, make haste,
Make haste: the bridegroom he is come already:
Make haste, I say. [*Exeunt.*

SCENE V. *Juliet's chamber; Juliet on a bed.*

Enter Nurse.

Nurse. Mistress! what, mistress! Juliet! fast, I warrant her, she:
Why, lamb! why, lady! fie, you slug-a-bed!
Why, love, I say! madam! sweet-heart! why, bride!
What, not a word? you take your pennyworths now;
Sleep for a week; for the next night, I warrant,

19. [Exit.] Capell. Exit Sec. Serv. Cambr. after *loggerhead.* line 21.
faith] *father* $Q_2Q_3F_r$, Knt. Coll. (ed. 1), Ulr. Del. Huds. White.
22. [Music within.] Capell. Play Musicke. (after line 21) QqFf. After line 23 Han. Dyce. After *would.* line 23, Cambr.
24. Re-enter Nurse.] Dyce, Cambr. Enter Nurse. QqFf.
27. om. Rowe, Pope, Han.
27, 28. *Make...say.*] One line, Qq.
SCENE V.] Pope. SCENE VI. Capell.
Juliet's....] Theob. Scene draws and discovers Juliet on a Bed. Rowe. Anti-room of Juliet's Chamber. Door of the Chamber open, and Juliet upon her Bed. Capell. Juliet's Chamber. Cambr.
Enter....] Han. Re-enter.... Theob. om. QqFf.
1. *she*] om. $F_2F_3F_4$, Rowe, &c. Capell.
4. *pennyworths*] *penniworth* Q_5.

old eds. the hyphen is wanting,—therefore equivalent to 'A jealous hood (cap),'—perhaps at that time a not uncommon nickname for a jealous old woman.

The County Paris hath set up his rest
That you shall rest but little.—God forgive me,

7. *shall*] *should* Rowe. 7. *little.—God...me,*] *little:...me,* Q_5. *little,...me.* $Q_2Q_3Q_4$. *little,...me:* Ff.

6. **set up his rest**] STEEV. This expression, frequently employed by the old dramatic writers, is taken from the manner of firing the harquebuss, which was so heavy that a supporter, called a rest, was fixed in the ground before the piece was levelled to take aim. Decker, in Old Fortunatus, 1600: '—— set your heart at rest, for I have *set up my rest*, that unless you can run swifter than a hart,' &c. Also in B. and Fl.'s Elder Brother: '—— My *rest is up*, Nor will I go less.' Again in the Roaring Girl, 1611: 'Like a musket on a *rest*.' See Montfaucon's Monarchie Françoise, tom. v, pl. 48. [*Hal.*

REED. It is, however, oftener employed with reference to the *game at primero*, in which it was one of the terms then in use. In the second instance above quoted it is certainly so. See Dodsley's Collection of Old Plays, vol. x, p. 364, edit. 1780, where several instances are brought together. [*Hal.*

M. MASON. It means that the gamester has determined what stake he would play for. In the passage from Fletcher's Elder Brother, where Eustace says, '*My rest is up*, and I will go no less,' he means to say, *my stake is laid*, and I will not play for a smaller. The same phrase very frequently occurs in the plays of B. and Fl. It is also used by Lord Clarendon in his History, as well as in the old comedy of Supposes, 1587. [*Hal.*

BOSWELL. Nash quibbles upon this word in his Terrors of the Night: 'You that are married and have wives of your owne, and yet hold too nere frendship with your neighbours, *set up your rests*, that the Night will be an il neighbour to *your rest*, and that you shall have as little peace of mind as the rest.' [*Sing. Hal.*

NARES. A metaphor from the game of primero, meaning, to stand upon the cards you have in your hand in hopes that they may prove better than your adversary. Hence to make up your mind, to be determined. It is fully explained in an epigram of Sir J. Harington's, where Marcus, a foolish gamester, is described as standing at first upon small games and consequently losing; but still losing, by the fraud of his antagonists, even when he grew more wary. Hence we may see how erroneous was one of Steevens' explanations of this phrase. I say *one*, for he has given the right in other places. A *rest* was, in fact, an appendage to every matchlock gun, not particularly the harquebuss, because the soldier could not manage his match without it. There was, therefore, such a *rest*, but that was not the allusion. [*Sta.* substantially.

SING. (ed. 1) [Note on All's Well, II, i, 138]. This word furnished many other proverbial expressions among the Italians, one of which is to be found in the Ciriffo Calvanco of Luca Pulci: '*Fa del suo resto*,' to adventure all. '*Haver fatto del resto*,' to have lost all or have nothing to *rest* upon. '*Riserbar il Resto*,' to reserve one's *rest*, to be wary and circumspect, &c., &c. All authorities are decisive upon the derivation of this word from Primero, as Nares has amply shown. . . . In Spanish too, '*Echar el resto*,' *to set or lay up one's rest*, has the same origin and figurative meaning—to adventure all, *to be determined*. We shall now, it is to be hoped, hear no more of *musket rests*, &c., in explanation of this phrase.

COLL. (ed. 1). A figurative expression apparently derived from the mode of firing

Marry, and amen, how sound is she asleep!
I needs must wake her.—Madam, madam, madam!

9. *needs must*] Q_2. *must needs* Dyce, Ktly.
The rest, Rowe, &c. Knt. Sing. (ed. 2), [goes towards the Bed. Capell.

the heavy harquebuss by placing the barrel upon a rest or support. The phrase was applied in a variety of ways, generally indicating determination; as at the game of Primero, a person who had staked all the money he meant to risk at once was said to have 'set up his rest.' It was in constant use.

HUDS. The same as to *make up one's mind.* Launcelot (Mer. of Ven. II, ii, 110) has a similar quibble. See also Com. of Errors, IV, iii, 27.

COLL. (ed. 2) [Note on All's Well, II, i, 138]. This expression is not derived from Primero or any other game of cards, but originally from musketry. . . . Dyce, in his Beaumont and Fletcher, always refers it to some game and not to its true original. We say this in spite of Gifford.—*Ben Jonson*, vol. i, p. 107.

DYCE (ed. 2). This phrase, meaning that the speaker is perfectly determined on a thing, is 'a metaphor taken from play, where the highest stake the parties were disposed to venture was called *the rest.* To appropriate this term to any particular game, as is sometimes done, is extremely incorrect.'—Gifford's note on *Massinger's Works*, vol. ii, p. 21, ed. 1813.

KTLY. ('*N. and Qu.*' 2d Ser. vol. xii, p. 65, 1861). I have more than once remarked the slender acquaintance with the language and literature of Spain shown by our Shakespearian critics, and the present is an instance, and a strong one, of the truth of my observation. *Set up rest*, they all tell us, belonged to the game of Primero, which was derived from Spain. Now the dictionary of the Spanish Academy defines *Resto* in these words (the reader must excuse my quoting Spanish): 'En los juegos de envite es aquella cantitad que separa el jugador del demas dinero para jugar y envidar;' and *Echar el resto* (set up the rest), 'En el juego donde hai envites envidar con todo el caudal que uno tiene delante y de que hace su resto.' *Envidar* and *envite*, I may here observe, come from the Latin verb *invito*, and signify challenge, wager, bet—a sense in which the Italians also use their verb *invitare*, and which is also to be found in the French *à l'envi* and our own *vie*. *Rest*, then, is a Spanish term which was adopted along with the Spanish name of the game *Primero* (properly *Primera*), or *Quinola*, a term also in use; just as when the Spanish game of *Ombre* came into England it brought in its train *Basto*, *Spadilla*, *Manilla* (*Malilla*), *Matador*. Another term which came with *Primero* was *flush*, the Spanish *flux*, the sibilant, as usual, taking the place of the guttural. It is plain that the *rest* was different from the stake, and was what we term a bet. It may be finally observed that *set up* was equivalent to *lay down*, and arose from the piling up of the money ventured, and that we still use *set* and *lay* with an ellipse in each case of the preposition. *Set up rest* soon came to be used in a general sense, as meaning make up one's mind, resolve on—a sense in which it occurs more than once in Sh. The same seems to have been the case in Spanish.

KTLY. ('*N. and Qu.*' 2d Ser. vol. xii, p. 451, 1861). It has struck me as being rather strange that our forefathers, when they got the game of Primero from Spain, did not render *echar el resto* literally, 'Put or lay down the rest.' I believe the reason was that they had the phrase *set up rest* already, but in its military sense, and so they frugally made it do double duty. Steevens was not altogether wrong in his derivation of this phrase.

Ay, let the county take you in your bed;
He'll fright you up, i' faith. Will it not be?
What, dress'd! and in your clothes! and down again!
I must needs wake you! Lady! lady! lady!
Alas, alas! Help, help! my lady's dead!
O, well-a-day, that ever I was born!
Some aqua-vitæ, ho! My lord! my lady!

Enter LADY CAPULET.

La. Cap. What noise is here?
Nurse. O lamentable day!
La. Cap. What is the matter?
Nurse. Look, look! O heavy day!
La. Cap. O me, O me! My child, my only life,
Revive, look up, or I will die with thee.
Help, help! call help.

Enter CAPULET.

Cap. For shame, bring Juliet forth; her lord is come.
Nurse. She's dead, deceased, she's dead; alack the day!
La. Cap. Alack the day, she's dead, she's dead, she's dead!
Cap. Ha! let me see her. Out, alas! she's cold;
Her blood is settled and her joints are stiff;
Life and these lips have long been separated.
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.
Nurse. O lamentable day!
La. Cap. O woeful time!
Cap. Death, that hath ta'en her hence to make me wail,
Ties up my tongue and will not let me speak.

11. *fright*] *ferret* Long MS.*
[Undraws the curtains.] Capell, Cambr.
13. *wake*] *awake* Rowe.
[shaking her. Capell.
15. *well-a-day*] *wereaday* Q_2. *weleaday* Q_3. *weary day* Anon. conj.*
18. *Look, look*] *Look* Pope, &c.
24. om. Pope, &c.
29. *all*] om. Rowe, Pope, Han.
field.] *field. Accursed time! unfortunate old man!* Pope, &c. from (Q_1). Also Var.

25. **let me see her**] WHITE. The variations between the earlier and later texts are very great in this scene. The commonplace thoughts and the feeble, formal rhythm of the former, in most of the passages peculiar to it, warrant the belief that they were supplied by another hand than Sh.'s.

32. **will not let me speak**] MAL. Sh. has here followed the poem closely,

Enter FRIAR LAURENCE *and* PARIS, *with* Musicians.

Fri. L. Come, is the bride ready to go to church?
Cap. Ready to go, but never to return.
O son, the night before thy wedding-day
Hath death lain with thy wife: see, there she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, death is my heir;
My daughter he hath wedded: I will die,
And leave him all; life, living, all is Death's.

33. Fri. L.] Par. (Q_1) Sta.
35. *thy*] *the* Rowe (ed. 2)*. Pope, Han.
36. *wife*] *bride* (Q_1) Steev. (1778); Var. Sta.
see] om. QqF_1, Knt. Corn. Coll. Ulr. Del. Sing. (ed. 2), Huds. Dyce (ed. 1), White, Clarke, Hal. Ktly.
there] *Thēre* Ktly.
37. *deflowered*] Steev. (1793). *deflowred* QqF_1. *deflowred now* F_2. *deflower'd now* F_3F_4, Rowe, &c. Capell. *deflowered now* Johns. Steev. (1773).
38–40. *death is my heir...Death's*] om. Pope, &c.
40. *all; life, living,*] Coll. *all life living*, Q_2Q_3Ff. *all, life, living*, Q_4Q_5, Rowe. *all; life leaving*, Capell, Var. Knt.

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without recollecting that he had made Capulet, in this scene, clamorous in his grief. In Romeus and Juliet, Juliet's mother makes a long speech, but the old man utters not a word:

> 'But more than all the rest the father's hart was so
> Smit with the heavy newes, and so shut up with sodain woe,
> That he ne had the powre his daughter to bewepe,
> *Ne yet to speake*, but long is fors'd his teares and plaint to keepe.' [*Sing.*

33. **Fri. L.**] STA. Every edition but (Q_1) assigns this speech to the Friar; but at the present juncture he is too critically placed to be anxious to lead the conversation. Moreover, the answer of Capulet tends to show that Paris had asked the question.

DYCE (ed. 2). Would the deeply-enamoured Paris speak of his Juliet merely as '*the bride*'?

36. **Hath death lain**] SIR W. RAWLINSON. Euripides has sported with this thought in the same manner. *Iphig. in Aul.*, ver. 460:

> Τὴν δ' αὖ τάλαιναν παρθένον (τί παρθένον;
> Ἀιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα). [*Sing.*

STEEV. Perhaps this line is coarsely ridiculed in Decker's Satiromastix: 'Dead: she's death's bride; he hath her maidenhead.' [*Sing.*

MAL. Decker has the same thought in his Wonderful Yeare: 'Death rudely lay with her, and spoiled her of a maidenhead in spite of her husband.' [*Sing.*

36. **see**] DYCE (ed. 2). An addition from the passage as given in (Q_1).

CAMBR. Although 'see' was doubtless a conjectural insertion of the editor of F_2, in order to complete the metre, like his addition of 'now' in the next line, yet, as the word occurs in the corresponding passage of (Q_1), we have decided on the whole to retain it.

40. **life, living,**] COLL. (ed. 1). All modern editors since the time of Steevens

Par. Have I thought long to see this morning's face,
And doth it give me such a sight as this?
La. Cap. Accurst, unhappy, wretched, hateful day!
Most miserable hour that e'er time saw
In lasting labour of his pilgrimage!
But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel death hath catch'd it from my sight!
Nurse. O woe! O woeful, woeful, woeful day!
Most lamentable day, most woeful day,
That ever, ever, I did yet behold!
O day! O day! O day! O hateful day!
Never was seen so black a day as this:
O woeful day, O woeful day!
Par. Beguiled, divorced, wronged, spited, slain!
Most detestable death, by thee beguiled,

41. *long*] *loue* Q_2.
44. *e'er time*] *time e'er* Rowe (ed. 2)*, &c.
46. *one poor and*] *one dear and* S. Walker conj.
46. *loving*] *living* Johns. (1771)*.
48. *catch'd*] *snatch'd* Capell conj.
54. *woeful day!*] *woeful, woeful day!* Allen conj. MS.

have introduced an extraordinary corruption here by reading 'life *leaving*.' Every old copy gives the passage as it stands in our text, and there can be no possible reason for changing 'living' to *leaving*. Capulet says that death is his heir—that he will die and leave death all he has—viz., 'life, living,' and everything else. Malone applauds Steevens for his *emendation*. Barron Field fully concurs in this return to the authentic text. [*Verp.*, substantially.

STA. Most of the modern editors follow Capell, whose change is uncalled for; '*living*' here implies *possessions*, *fortunes*, not *existence*. We meet with the same distinction between *life* and *living* in the 'Merc. of Ven.,' V, i, 286, where Antonio, whose life had been saved by Portia, says: 'Sweet lady, you have given me *life* and *living*.'

41. **Have I thought**] WHITE. After this line, (Q_1) has a passage which requires higher authority than that of such a publication to cause it to be received as Sh.'s.

45. **labour**] DEL. This word, as applied to the toilsome progress of time, Sh. has again used in Timon, III, iv. 8.

48. **from my sight**] ULR. [Quotes the stage-direction of (Q_1) at the end of this speech, and continues]: If this passage and the whole scene as it stands in (Q_1) do not prove that Romeo and Juliet in its earliest shape belongs to the youthful labours of Sh., then all proofs of the date of its origin drawn from the internal and circumstantial evidence of the piece must be entirely discarded.

49. **O woe!**] WHITE. In this speech of mock heroic woe, and perhaps in the two that follow, Sh. seems to have ridiculed, as he has done elsewhere, the translation of Seneca's Tragedies, published in 1581.

By cruel cruel thee quite overthrown!
O love! O life! not life, but love in death!
Cap. Despised, distressed, hated, martyr'd, kill'd!
Uncomfortable time, why camest thou now
To murder, murder our solemnity?
O child! O child! my soul, and not my child!
Dead art thou! Alack, my child is dead;
And with my child my joys are buried!
Fri. L. Peace, ho, for shame! confusion's cure lives not
In these confusions. Heaven and yourself
Had part in this fair maid; now heaven hath all,
And all the better is it for the maid:
Your part in her you could not keep from death;
But heaven keeps his part in eternal life.

63. *Dead art thou!*] *Dead art thou! dead;* Theob. Warb. Johns. Capell, Steev. Har. Sing. (ed. 1), Camp. Haz. Cham. Dyce (ed. 2), Ktly. *Dead, dead, art thou!* Malone conj.

65. *confusion's cure*] Theob. *confusions care* Q_2. *confusions, care* $Q_3Q_4Q_5$. *confusions: Care* Ff. *confusions? care* Rowe.

lives] *lies* Lettsom conj.

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65. **Peace,** &c.] BIRCH (*'Philosophy and Religion of Sh.'*). The Friar employs the language of religion equivocally, or gives a meaning to it in words, which, from the occasion, proves false. When Juliet is merely sleeping from the effects of a draught given to her by himself, he addresses the consolations of religion to her family as though she were dead. He calls the grief of her relatives on this occasion 'reason's merriment,' and foregoes the character of a priest when she is really dead.

65. **lives**] DYCE (ed. 2). Here too LETTSOM would alter '*lives*' to 'lies' (*Live* and *lie*, as we have already seen, were frequently confounded by transcribers and printers).

65–83. **Peace . . . merriment**] CAMBR. Instead of this speech POPE has the following:

> '*Fri.* Oh peace for shame!—
> Your daughter lives in peace and happiness,
> And it is vain to wish it otherwise.
> Heav'n and your self had part in this fair maid,
> Now heav'n hath all—
> Come stick your rosemary on this fair corpse,
> And as the custom of our country is,
> In all her best and sumptuous ornaments
> Convey her where her ancestors lie tomb'd.'

The last three lines are verbatim from (Q_1). HANMER follows POPE, with a different arrangement in the first lines, which he prints thus:

> 'Oh peace for shame—your daughter lives in peace
> And happiness, and it is vain to wish
> It otherwise. Heav'n and your self had part
> In this fair maid, now heaven hath her all—
> Come' &c.

The most you sought was her promotion,
For 'twas your heaven she should be advanced:—
And weep ye now, seeing she is advanced—
Above the clouds, as high as heaven itself?
O, in this love, you love your child so ill,
That you run mad, seeing that she is well:
She's not well married that lives married long,
But she's best married that dies married young.
Dry up your tears, and stick your rosemary
On this fair corse, and, as the custom is,
In all her best array bear her to church:

72. *she*] *that she* $F_2F_3F_4$, Rowe.
74. *itself*] *himselfe* Q_5.
78. *But...young*] om. Johns. (1771).*
dies married] *dies unmarried* Theob. conj.*
81. *In all*] Capell, from (Q_1). *And in* QqFf, Theob. Warb. Johns. Ulr. *All in* Rowe.

76. **she is well**] CLARKE. One of several allusions in Sh. to the conventional mode of saying of the dead that they are 'well.' See Wint. T., V, i, 30.

79. **rosemary**] DOUCE. This plant was used in various ways at funerals. Being an evergreen, it was regarded as an emblem of immortality. In an obituary kept by Mr. Smith, preserved in the British Museum, is the following: 'Jany. 2, 1671. Mr. Cornelius Bee bookseller in Little Britain died; buried Jan. 4. at Great St. Bartholomew's without a sermon, without wine or wafers, only gloves and *rosmary*.' And Gay, when describing Blouzelinda's funeral, records that 'Sprigg'd rosemary the lads and lasses bore.'

NARES. It was carried at funerals, probably, for its odour, and as a token of remembrance of the deceased; noticed as late as the time of Gay, in his Pastoral Dirge.

DYCE. This plant was formerly supposed to strengthen the memory:

> 'He from his lasse him lauander hath sent,
> Shewing her loue, and doth requitall craue;
> Him rosemary his sweet-heart, whose intent
> Is that he her should in remembrance haue.'—Drayton's *Ninth Eglogue.*

80. **as the custom is**] HUNTER. 'The burials are so strange both in Venice and all other cities, towns, and parishes of Italy, that they differ not only from England but from all other nations whatever in Christendom. For they carry the corse to church with face, hands, and feet all naked, and wearing the same apparel that the person wore lately before it died, or that which it craved to be buried in; which apparel is interred together with their bodies.'—Coryat, *Crudities*, vol. ii, p. 27. [*Sta.*

81. **In all**] ULR. According to the text that I have followed, the emphasis falls on 'as the custom is;' that is to say, the Friar recommends them (for everything depends on it) to inter Juliet on that selfsame day on an open bier, &c. He only casually adds 'and in her best array,' which, although, to be sure, it was the custom, was of no special importance either to him or in itself. If the reading, '*In all her best array*,' be adopted, and a comma be placed after '*is*,' all the emphasis will be thrown upon this wholly indifferent circumstance, which injures the sense of the speech.

For though fond nature bids us all lament,
Yet nature's tears are reason's merriment.
Cap. All things that we ordained festival,
Turn from their office to black funeral:
Our instruments to melancholy bells;
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges change;
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.
Fri. L. Sir, go you in;—and, madam, go with him;—
And go, Sir Paris;—every one prepare
To follow this fair corse unto her grave:
The heavens do lour upon you for some ill;
Move them no more by crossing their high will.
[*Exeunt Capulet, Lady Capulet, Paris, and Friar.*
First Mus. Faith, we may put up our pipes, and be gone.
Nurse. Honest good fellows, ah, put up, put up;
For, well you know, this is a pitiful case. [*Exit Nurse.*
First Mus. Ay, by my troth, the case may be amended.

82. *fond*] *some* QqF_1, Warb. Knt. *us all*] *all us* Ff, Rowe.
84. *ordained*] *ordain'd for* Anon. conj.*
87. *burial*] *funerall* Q_5, Theob. Warb. Johns.
95. [Exeunt....] Theob. Exeunt manet. Q_2Q_3. Exeunt manent Musici. Q_4. Exeunt. Ff. Exeunt. Manent Musici. Q_5. They all but the Nurse goe foorth, casting Rosemary on her and shutting the Curtens. Enter Musitions. (Q_1), Ulr. (substantially).
96. SCENE VI. Pope. *up our pipes*] *our pipes up* Ktly.
97, 98. As prose, Coll. (ed. 1), Ulr. Del. White, Clarke.
98. *pitiful*] *piteous* Steev. conj. Exit Nurse.] Theob. om. QqFf. Exit. Dyce, Cambr.
99. [Exit omnes. Q_2. Exeunt omnes. $Q_3Q_4Q_5$.

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82. **fond nature**] KNT. The difficulty of *some* is not manifest. Some nature—some impulses of nature—some part of our nature. The idea may have suggested the 'some natural tears' of Milton.

COLL. (ed. 1). *Some* was of old written with a long *s*, which might be easily mistaken for an *f*, and frequently it was so mistaken. [*Verp.*

DEL. *Fond* (*i.e.*, foolish) *nature* stands in opposition to *reason.*

DYCE. 'Fond,' whether the author's word or not, makes at least sense. 'Some' makes downright nonsense.

87. **burial feast**] SING. It was anciently the custom to give an entertainment at a funeral. The usage was derived from the Roman *cœna funeralis*, and is not yet disused in the North, where it is called an *arvel* supper.

99. **Enter Peter**] CLARKE. [From the Qq we find that] William Kemp or Kempe originally played the part of Peter. We meet with the name of this actor

Enter PETER.

Pet. Musicians, O, musicians, 'Heart's ease, Heart's ease': O, an you will have me live, play 'Heart's ease'. 101

Enter Peter.] Enter Will Kemp. Q_2 Q_3. Enter another Servant. Capell.
100. Pet.] Ser. Capell.
100, 101. Prose, Pope. Two lines, Qq. Three, Ff.
101. *an you*] Pope. *and you* Qq Ff, Rowe.
play] *why, play* Johns.

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again in F_1, where it appears among the prefixes in 'Much Ado,' IV, ii, as the name of him who acted Dogberry. It is pleasant to have these vestiges of men who played in Sh.'s company.

100. **Musicians**] COLERIDGE ('*Lit. Rem.*,' vol. ii, p. 157). As the audience know that Juliet is not dead, this scene is perhaps excusable. But it is a strong warning to minor dramatists not to introduce at one time many separate characters agitated by one and the same circumstance. It is difficult to understand what effect, whether that of pity or of laughter, Sh. meant to produce;—the occasion and the characteristic speeches are so little in harmony! For example, what the Nurse says is excellently suited to the Nurse's character, but grotesquely unsuited to the occasion. [*Verp. Huds.*

KNT. Rightly understood, this scene requires no apology. It was the custom of our ancient theatre to introduce, in the irregular pauses of a play that stood in place of a division into acts, some short diversion, such as a song, a dance, or the extemporé buffoonery of a clown. At this point of Romeo and Juliet there is a natural pause in the action, and at this point such an interlude would, probably, have been presented, whether Sh. had written one or not. The stage-direction in Q_2 puts this matter beyond a doubt. That direction says, 'Enter Will Kempe,' and the dialogue immediately begins between Peter and the musicians. Will Kempe was the Liston of his day, and was as great a popular favourite as Tarleton had been before him. It was wise, therefore, in Sh. to find some business for Will Kempe, that should not be entirely out of harmony with the great business of his play. This scene of the musicians is very short, and, regarded as a necessary part of the routine of the ancient stage, is excellently managed. Nothing can be more naturally exhibited than the indifference of hirelings, without attachment, to a family scene of grief. Peter and the musicians bandy jokes; and, although the musicians think Peter a 'pestilent knave,' perhaps for his inopportune sallies, they are ready enough to look after their own gratification, even amidst the sorrow which they see around them. A wedding or a burial is the same to them. 'Come, we'll in here—tarry for the mourners, and stay dinner.' So Sh. read the course of the world—and it is not much changed. The quotation beginning, 'When griping grief the heart doth wound,' is from a short poem in *The Paradise of Daintie Deuises*, by Richard Edwards, master of the children of the chapel to Queen Elizabeth. This was set as a four-part song by Adrian Batten, organist of St. Paul's in the reign of Charles I, and is thus printed, but without any name, in Hawkins's History of Music, vol. v. The question of Peter, 'Why silver sound, why music with her silver sound?' is happily enough explained by Percy: 'This ridicule is not so much levelled at the song itself (which, for the time it was written, is not inelegant) as at those forced and unnatural explanations often given by us painful editors and expositors of ancient

First Mus. Why 'Heart's ease'?

Pet. O, musicians, because my heart itself plays 'My heart is full of woe': O, play me some merry dump, to comfort me.

102. First Mus.] 1. M. Capell. (So in 105, 107, 138). Fidler. $Q_2Q_3Q_4$. Mu. Ff. (So in 105, 107, 109, 112, 116, 127, 138).

104. *of woe*] om. Q_2Q_3Ff, Rowe, Knt.

O...comfort me.] om. Ff, Rowe.

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authors.'—*Reliques*, vol. i. Had Sh. a presentiment of what he was to receive at the hands of his own commentators?

HUDS. It seems not unlikely that this part of the scene was written on purpose for Kempe to display his talents in, as there could hardly be any other reason for such a piece of buffoonery.

CLARKE. But to our minds the intention was to show how grief and gaiety, pathos and absurdity, sorrow and jesting, elbow each other in life's crowd; how the calamities of existence fall heavily upon the souls of some, while others, standing close beside the grievers, feel no jot of suffering or sympathy. Far from the want of harmony that has been found here, we feel it to be one of those passing discords that produce richest and fullest effect of harmonious contrivance. The Nurse's heartlessness in bidding Juliet renounce Romeo for Paris, from her selfish desire to secure her snug place, with its comforts of good feeding, store of *aqua-vitæ*, a footboy to wait upon her nurse-ship, &c. &c., is in strict keeping with the footboy's callous eagerness to have his 'merry dump' played to him while the musicians are conveniently in the house, though in the very hour of his young lady's sudden death; and the musicians' loitering to bandy jokes with the footboy, secure their pay, and get a good dinner, all combine to form the most perfect harmony in dramatic composition.

[This scene between Peter and the Musicians is transposed, in Edwin Booth's Acting copy, to I, v, 13.] ED.

100. **'Heart's ease'**] COLL. (ed. 1). The name of a popular tune of the time. It is mentioned in 'Misogonus,' a MS. play by Thomas Rychardes, written before 1570 (see Hist. Eng. Dram. Poetry and the Stage, vol. ii, p. 470), where a song is sung to the tune. [*Verp. Cham.*

DYCE (ed. 2). See Chappell's *Popular Music of the Olden Time*, &c., vol. i, p. 209 (ed. 2).

103. **'My heart is full of woe:'**] STEEV. This is the burthen of the first stanza of A Pleasant new Ballad of Two Lovers: 'Hey hoe! my heart is full of woe.' [*Sing. Huds. Dyce.*

STA. It is in the Pepys collection, and begins thus:

> 'Complaine, my lute, complaine on him, That stayes so long away;
> He promis'd to be here ere this, But still unkind doth stay;
> But now the proverbe true I finde, Once out of sight, then out of mind.
> Hey ho! *my heart is full of woe.*' [*Cham.*

DYCE (ed. 2). The ballad just cited is of considerable merit, and the whole of it may be found in *The Sh. Soc. Papers*, vol. i, p. 12.

104. **dump**] STEEV. A dump anciently signified *some kind of dance* as well as *sorrow*. So in Humour Out of Breath, by John Day, 1607: 'He loves nothing but an *Italian dump*, Or a *French brawl*.' But here it means a mournful song. In The

First Mus. Not a dump we; 'tis no time to play now. 105
Pet. You will not then?
First Mus. No.
Pet. I will then give it you soundly.
First Mus. What will you give us?

105. First Mus.] Dyce, Cambr. from Capell. Minstrels. $Q_2Q_3Q_4$. 2 Mus. Steev. (1793), et cet.

107. First Mus.] Dyce, Cambr. from Capell. Minst. Q_2. Min. $Q_3Q_4Q_5$. 2 Mus. Haz. Huds. Musicians. Clarke. Mus. Steev. (1793), et cet.

Arraignment of Paris, 1584, after the shepherds have sung an elegiac hymn over the hearse of Colin, Venus says to Paris:

'—— How cheers my lovely boy after this *dump* of woe?
Paris. Such *dumps*, sweet lady, as bin these, are deadly *dumps* to prove.' [*Sta. Hal.*

RITSON. *Dumps* were heavy mournful tunes; possibly, indeed, any sort of movements were once so called. Hence *doleful dumps*, deep sorrow, or grievous affliction as in the less ancient ballad of Chevy Chase. It is still said of a person uncommonly sad, that he is in the *dumps*. In a MS. of Hen. VIII's time is a tune for the cittern or guitar, entitled, 'My lady Careys *dompe*;' there is also 'The duke of Sommersettes *dompe*;' as we now say, 'Lady Coventry's *minuet*,' &c. 'If thou wert not some blockish and senseless dolt, thou wouldest never laugh when I sung a heavy mixt-Lydian tune, or a note to a *dumpe* or dolefull dittie.'—*Plutarch's Morals, by Holland*, 1602, p. 61. [*Hal.*

REED. At the end of The Secretaries Studie, by Thomas Gainsford, Esq., 1616, is a long poem of forty-seven stanzas, and called A Dumpe or Passion. [*Hal.*

NARES. Formerly the received term for a melancholy strain in music. A *merry dump* in this passage is evidently a purposed absurdity suited to the character of the speaker. Stafford Smith gave to Steevens the music (without words) of a *dump* which he had discovered in an old MS. A dump appears also to have been a kind of dance. *Dumps*, for sorrow, was not always a burlesque expression. It was even used in the sense of elegy. Davies, of Hereford, has a singular poem in that style, entitled 'A *Dump* upon the Death of the most noble Henrie Earle of Pembrooke.' [*Sing. Knt.* (ed. 2) (substantially), *Dyce*.

SING. That it was a sad or dismal strain, perhaps sometimes for the sake of contrast and effect mixed up with livelier airs, appears from Cavendish's Metrical Visions, p. 17:

'What is now left to helpe me in this case?
Nothing at all but *dompe in the dance*,
Among deade men to tryppe on the trace.'

COLL. (ed. 1). See Chappell's 'National English Airs,' vol. ii, p. 137. [*Verp.*

STA. Master Peter's '*merry* dump' was a purposed contradiction in terms.

DYCE. Chappell remarks: 'A dump was a slow dance. *Queen Mary's Dump* is one of the tunes in William Ballet's Lute Book, and *My Lady Carey's Dompe* is printed in Stafford Smith's *Musica Antiqua*, ii, 470, from a MS. in the British Museum, temp. Henry VIII.'—*Popular Music*, &c., vol. i, p. 210, (ed. 2).

WHITE. 'Dump' conveyed no ludicrous impression in Sh.'s day, though here it serves a comic purpose.

Pet. No money, on my faith, but the gleek; I will give you the minstrel. 111

First Mus. Then will I give you the serving-creature.

Pet. Then will I lay the serving-creature's dagger on your

110, 111. Prose first by Theob. Two lines, QqFf.
111. *minstrel*] *ministrell* F_2F_3. *min-* *istrel* F_4.
112. *will I*] *I will* Rowe.
113. *lay*] *say* Q_4.

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110. **gleek**] STEEV. To *gleek* is to *scoff*, taken from an ancient game at cards called *gleek*. So in Turberville's translation of Ovid's Epistle from Dido to Æneas: 'By manly mart to purchase prayse, And *give his foes the gleeke*.' Again, in the argument to the same translator's version of Hermione to Orestes: 'Orestes *gave* Achylles' sonne *the gleeke*.' [*Hal.*

RITSON. The use of this cant term is nowhere explained, and, in all probability, cannot, at this distance of time, be recovered. *To gleek*, however, signified to put a joke or trick upon a person, perhaps to *jest* according to the coarse humour of that age. [*Hal.*

DOUCE. In some of the notes on this word it has been supposed to be connected with the card game of gleek; but it was not recollected that the Saxon language supplied the term *Glig*, ludibrium, and doubtless a corresponding verb. Thus *glee* signifies *mirth, jocularity;* and *gleeman*, or *gligman*, a minstrel or *joculator*. *Gleek* was, therefore, used to express a stronger sort of joke, a *scoffing*. It does not appear that the phrase *to give the gleek* was ever introduced in the above game, which was borrowed by us from the French, and derived from an original of very different import from the word in question. . . . *To give the minstrel* is no more than a punning phrase for *giving the gleek*. Minstrels and jesters were anciently called *gleekmen* or *gligmen*. [*Dyce, Sing. Huds. Hal.*

NARES. *To give the gleek* meant to pass a jest upon, to make a person ridiculous. *To give the minstrel*, which follows, has no such meaning. Peter only means, 'I will call you minstrel and so treat you,' to which the musician replies, 'Then I will give you the *serving creature*,' as a personal retort in kind. [*Sing. Dyce.*

STA. *To give the gleek*, a phrase borrowed from the old game of cards called *gleek*, signified to *flout or scorn* any one, and, as a *gleekman* or *gligman* was a name for a minstrel, we get a notion of the quibble meant. A similar *equivoque* is, no doubt, intended in 'the serving creature,' but the allusion is yet to be discovered.

WHITE. The allusion to the glee-man or gligmon is obvious. Not so, however, the double meaning in the musician's reply, unless *Peter* means that he will apply the term 'minstrel' reproachfully, and the musician that he will retort by calling *Peter* the servant to the minstrel.

111. **the minstrel**] STEEV. From the following entry on the books of the Stationer's Company, in the year 1560, it appears that the hire of a *parson* was cheaper than that of a *minstrel* or a *cook*. [See note on IV, ii, 2. ED.] [*Hal.*

113. **dagger**] CLARKE. Even in so slight a touch as this Sh. gives token of his sleepless attention to consistency and the production of dramatic verity in effect. Peter is thus shown to wear a knife or dagger about him, which he draws upon the slightest occasion of threat, whether made in joke or in earnest; and this serves to make more natural the point of Juliet's wearing a dagger.

pate. I will carry no crotchets: I'll *re* you, I'll *fa* you; do you note me? 115

First Mus. An you *re* us and *fa* us, you note us.

Sec. Mus. Pray you, put up your dagger, and put out your wit.

Pet. Then have at you with my wit! I will dry-beat you with an iron wit, and put up my iron dagger. Answer me like men; 121

'When griping grief the heart doth wound

114, 115. *I will...note me?*] Prose in Q_4Ff. Two lines, the first ending *fa*, in Q_2Q_3. Two lines, the first ending *fa you*, in Q_5.

[Drawing his dagger] Coll. (ed. 2).

116. *An*] Pope. *And* Ff, Rowe.

117, 118. One line, Qq. Two, Ff.

119. *Then...wit!*] Given to Peter in Q_4Q_5. Continued to Sec. Mus. in Q_2Q_3 Ff, Rowe.

119, 120. *I...dagger*] One line, Qq. Two, Ff.

120, 121. *Answer....men*] One line, QqFf.

120. *an iron wit*] *my iron wit* Coll. (ed. 2) (MS), Dyce (ed. 2).

121. [Sheathing his dagger.] Coll. (ed. 2).

122–124. Verse, (Q_1). Prose, QqFf.

122. *grief*] Han. *griefes* QqF_1F_2. *griefs* F_3F_4, Rowe, Pope, Theob. Knt.

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114. **crotchets**] ULR. A crotchet (so called because its shape is like that of a crook) is a quarter-note, and also a whim. Peter, therefore, intends to say, 'I will not endure your whims, your refusal to play,' but says, in effect, 'I will play no quarter-notes (but whole ones) on your pates.'

CLARKE. An instance of Sh.'s using a familiarly known phrase, and varying it with one of his own introduced words. The effect is given of the then well-known phrase, 'I'll not carry coals,' meaning, 'I'll not put up with insults;' while, by introducing the word 'crotchets,' the joke is made doubly applicable to the rallying musician, in the sense of those musical symbols of notes denominated 'crotchets,' and those whimsies of banter sometimes jocosely so called.

114. **re you, and fa you**] KNT. *Re* and *fa* are the syllables or names given in solmization, or sol-faing, to the sounds D and F in the musical scale. [*Verp. Sta. Ulr.*

ULR. 'To ray' also means 'to sift,' (*sieben*) and 'to fey' is 'to cleanse out' (*schlämmen*), both of which words are pronounced exactly like Re and Fa. Herein lies the wit of Peter.

STA. The pun on *note* is self-evident, and the word appears to have been a favorite one to play upon, for Sh. has used it with a double meaning at least a score of times.

119. **Have . . . my wit**] DEL. Beware of my wit. [*Ulr.*

122. **griping grief**] STEEV. The epithet *griping* was by no means likely to excite laughter at the time it was written. Lord Surrey, in his second book of Virgil's Æneid, makes the hero say: 'New *gripes* of dred then pearse our trembling brestes.' [*Clarke.*]

SIR JOHN HAWKINS.

'In Commendation of Musicke.

'Where griping grief ye hart would wound, (and dolful domps ye mind oppresse)

And doleful dumps the mind oppress,
Then music with her silver sound'—
why 'silver sound'? why 'music with her silver sound'?— 125
What say you, Simon Catling?

First Mus. Marry, sir, because silver hath a sweet sound.

Pet. Pretty!—What say you, Hugh Rebeck?

123. *And....oppress,*] (Q_1) Capell. om. QqFf, Rowe, &c.

127. First Mus.] Minst. or Min. Q_{q_b}

128. *Pretty!*] Pope, from (Q_1). *Prates*, Q_2. *Pratest*, Q_3Ff. *Pratee*, Q_4 Q_5, Capell. *Pratest?* Rowe. *Pratest!* Johns. *Thou pratest:* Coll. (MS.) *Prates!* Ulr. Del.

Rebeck] Rowe. *Rebick* $Q_2Q_3Q_4$ F_3F_4. *Rebicke* $F_1F_2Q_5$.

There musick with her silver sound, is wont with spede to geue redresse;
Of troubled minds for every sore, swete musick hath a salue in store,' &c., &c.—
Richard Edwards, *Paradise of Daintie Deuises.*

Of Richard Edwards and William Hunnis see an account in Wood's Athenæ Oxon. and also in Tanner's Bibliotheca. [*Sta. Hal.*

STEEV. Another copy of this song is published by Dr. Percy in the first vol. of his Reliques. [*Sing. Huds. Hal.*

DOUCE. The following stanza from one of Whitney's *Emblems*, 1586, is not very dissimilar from that of Richard Edwards's, and confirms the propriety of Steevens's observation on the epithet *griping:*

'If griping greifes have harbour in thie breste
And pininge cares laie seige unto the same,
Or straunge conceiptes doe reave thee of thie rest,
And daie and nighte do bringe thee out of frame,' &c.

Griping griefs and *doleful dumps* are very thickly interspersed in Grange's *Golden Aphroditis*, 1577, and in many other places. They were great favorites; but griefs were not always *griping*. Thus in Turberville's translation of Ovid's epistle from Hero to Leander: 'Which if I heard, of troth For *grunting* griefe I die.'

COLL. The poem is ascribed to 'Mr. Edwards,' *i. e.*, Richard Edwards, author of 'Damon and Pythias,' 1571, and other early dramatic pieces. [*White, Cham.*

126. **Catling**] STEEV. A small lute-string made of *catgut*. [*Sing. Hal.*

A. C. In An Historical Account of Taxes under all Denominations in the Time of William and Mary, p. 336, is the following article: 'For every gross of *catlings* and lutestring,' &c. [*Hal.*

128. **Pretty!**] DEL. Peter rejects the explanations of the musicians as 'babble.' By no means does he give his assent, as the reading *Pretty* adopted by the editors from (Q_1) would represent. The omission of *Thou* before 'pratest' is not to be wondered at, and denotes the impertinent bearing with which Peter retorts upon the musicians.

ULR. I have decided in favor of Q_2, and take *Prates* as the plural of *prate* (gabble), believing that *Pretty*, even if ironical, accords but little with Peter's surly, gruff style; and that, on the other hand, 'gabble, babble, idiots,' or something similar, is the very answer that every one would expect from Peter's mouth. The plural, which is very remarkable, and which may have suggested to the compositor of Q_3 (which follows F_1) to put *pratest*, is readily explained, if it be assumed that

Sec. Mus. I say, 'silver sound,' because musicians sound for silver.

Pet. Pretty too!—What say you, James Soundpost?

Third Mus. Faith, I know not what to say.

Pet. O, I cry you mercy; you are the singer: I will say for you. It is 'music with her silver sound,' because musicians have no gold for sounding:

131. *Pretty too!*] Pope, from (Q_1). *Prates to*, Q_2. *Pratest to*, $Q_3F_1F_2$. *Pratee to*, Q_4. *Pratee too:* Q_5, Capell. *Pratest too*, F_3F_4. *Pratest too?* Rowe. *Pratest too!* Johns. *Thou pratest too:* Coll. (MS.) *Prates too!* Ulr. Del.

James Soundpost] *Samuel Soundboard* Pope, &c.

133–135. Prose, Pope. Three lines, QqFf, Rowe.

134. *musicians*] *such fellows as you* (Q_1) Pope, &c. Johns. Capell. Var. Knt. (ed. 1), Huds. Sing. Sta. Cham. Dyce (ed. 2), Ktly.

135. *no gold*] QqFf, Rowe, &c. Dyce (ed. 1), White, Knt (ed. 2), Cambr. *seldom gold* (Q_1), Capell, Var. et cet.

Peter uses it in a collective sense, something like our '*Schwätzerei*,' or '*dumme Rederei*.'

MOMMSEN. *Pretie* of (Q_1) looks like an error of the ear, for *pretty* by no means suits the context. Peter does not intend to praise, and irony would be out of place. *Prat'ee* is formed like *Look'ee, hark'ee, think'ee*. *Prates* is a misprint in Q_2 of an unusual dialectic word, just like *pardons* for *perdona*, II, iv, 30. The other old copies, after F_1, form *pratest* from *prates* (because, forsooth, the second person singular is often indicated by *s* alone), and recent learning has restored *prates* as though it were a plural of *prate*, an abstract noun! Better than this would be *pretty*, which a majority of the later English edd. prefer.

128. **Rebeck**] STEEV. An instrument with three strings, which is mentioned by several of the old writers. *Rebeck, rebecquin.* See Menage, in v. *Rebec.* So in B. and Fl.'s Knight of the Burning Pestle: ''Tis present death for these fidlers to tune their *rebecks* before the great Turk's grace.' So in England's Helicon, 1600, is The Shepherd Arsilius, his Song to his *Rebeck*, by Bar. Yong. [*Hal.*

MAL. It is mentioned by Milton as an instrument of mirth: 'When the merry bells ring round And the jocund *rebecks* sound.' [*Sing. Huds. Sta. Hal.*

NARES. An instrument of music, having catgut strings, and played with a bow, but originally with only two strings, then with three, till it was exalted into the more perfect violin, with four strings. It is thought to be the same with *ribible*, being a Moorish instrument, and in that language called *reheb*. Thence it passed into Italy, where it became *ribeca* or *ribeba*, whence our English word. See Hawkins's Hist. of Music, II, p. 86.

STA. It is frequently noticed by old writers: 'He turned his *rebeck* to a mournful note.'—*Drayton*, ed. 11.

134. **musicians**] STEEV. I should suspect that a fiddler made the alteration,—'musicians.' [*Dyce.*

KNT. (ed. 2). It is interesting to mark the change in the corrected copy. Sh. would not put offensive words to the skilled in music, even into the mouth of a clownish servant.

'Then music with her silver sound
With speedy help doth lend redress.' [*Exit.*

First Mus. What a pestilent knave is this same!

Sec. Mus. Hang him, Jack!—Come, we'll in here; tarry for the mourners, and stay dinner. [*Exeunt.*

ACT V.

SCENE I. *Mantua. A street.*

Enter ROMEO.

Rom. If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand:

136, 137. *Then...redress.*] Two lines, Johns. om. (Q_1) Pope, Han. Prose in QqFf. *The music...sound Doth lend redress.* Theob. Warb.

137. [Exit.] QqFf, Dyce, White, Cham. Clarke, Cambr. Exit, singing. Theob. Warb. Johns. Capell, Var. et cet.

138. First Mus.] Min. Qq.

139. *him, Jack!*] Han. *him Iacke*, or *him Jack*, QqFf. *him.—Jack*, Johns. *him, Jack*, Rowe, Pope. *him, Jack;* Theob. Warb.

ACT V. SCENE I. Mantua.] Rowe. A street.] Capell.

1. *flattering truth of*] QqFf. *flattering eye of* (Q_1) Mal. Var. (Corn.), Huds. Sta. Dyce (ed. 2), Cham. Hal. Ktly. *flattery of* Pope (Otway's 'Caius Marius,' V, iv, 4), Han. *flattering ruth of* Warb. *flattering death of* Coll. (ed. 2) (MS.) *flattering soother*, Sing. conj. *flattering sooth of* White. *flattering signs of* Bailey conj.*

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137. **Exit**] DYCE. Most editors print '*Exit*, singing;' but surely Peter quotes the song without singing it.

139. **Jack**] DYCE. A common term of contempt and reproach (fellow, knave, rogue). [*Clarke.*

1. **truth**] STEEV. If I may repose any confidence in the flattering visions of the night. [*Sing.* (ed. 1), *Huds.*

KNT. It is not difficult to see the growth of that philosophical spirit in Sh. which suggested the substitution of the word 'truth,' which opens to the mind a deep volume of metaphysical inquiry.

COLL. (ed. 1). 'Flattering eye' may be reconciled to sense, but with difficulty.

COLL. ('*Notes and Emend.*') Nobody has been able at all satisfactorily to explain 'flattering truth,' since 'truth' cannot flatter; and Malone, not liking Johnson's interpretation, preferred, what is to the full as unintelligible, the text of (Q_1). The real truth (not the 'flattering truth') seems to be that the old compositor was confounded between 'trust' in the first part of the line, and death near the end of it, and printed a word which he compounded of the beginning of the one word and of the end of the other. Sleep is often resembled to death, and death to sleep; and when Romeo,

My bosom's lord sits lightly in his throne,
And all this day an unaccustom'd spirit

3. *in*] *on* Q_5, Pope, &c. Capell. 4. *this day an*] *thisan day an* F_1. *this winged* $F_2F_3F_4$.

according to the (MS.), calls it 'the flattering death of sleep,' he refers to the joyful news from which he had awaked. During this 'flattering death of sleep' he had dreamed of Juliet and of her revival of him by the warmth of her kisses.

SING. (*'Sh. Vindicated'*). A more unhappy and absurd conjecture than this is scarcely to be paralleled, even by some of the other doings of the (MS.). I read 'flattering *soother* sleep.' The similarity of sound, in recitation, of the words *truth of* and *soother*, may have led to the error; and the poetical beauty of the passage is much heightened by the personification of sleep.

DYCE (*'Few Notes'*). The meaning is, in vulgar prose,—*If I may trust the visions with which my eye flattered me during sleep.* I have not forgotten how our early writers characterize Sleep,—for instance, I recollect that Sleep is called by Sackville 'cousin of Death' and 'a living death,' and by Daniel, 'brother to Death;' but I remember nothing in the whole range of poetry which bears any resemblance to such a combination of words as '*the flattering death of sleep*' of Collier's (MS.); and, though I may lay myself open to the charge of presumption, I unhesitatingly assert, not only that the expression never could have come from Sh.'s pen, but that it is akin to nonsense. [*Hal.*

DEL. That is, If I may trust that as true which sleep has revealed to me of a flattering nature.

ULR. Romeo means to say, If I dare trust the truth which one is wont to impute to dreams, but which is only the truth of a flattery, therefore unsafe, untrustworthy, then my dreams presage, &c. I can find no meaning in the emendation of Collier's (MS.).

SING. (ed. 2). *Sleep* the poet elsewhere calls '*balm* of hurt minds,' and 'Nature's soft nurse.'

STA. The '*truth* of sleep' is even less intelligible than the 'eye of sleep.' By the latter Sh. perhaps meant *vision, view, prospect.* Thus in King John, II, i, 207:

> 'These flags of France, that are advanced here
> Before the eye and prospect of your town.'

And in 'Much Ado,' IV, i, 228:

> 'And every lovely organ of her life
> Shall come apparell'd in more precious habit,
> More moving—delicate and full of life,
> Into the eye and prospect of his soul.'

COLL. (ed. 2). This seems one of the happiest of the minor emendations of the (MS.). Nothing can well be more intelligible and pertinent than 'death' instead of *truth.* It was the 'flattering death of sleep,' because Romeo had had such 'flattering' dreams during 'sleep,' which state has been, over and over again, likened by poets to 'death.' The 'flattering *eye* of sleep' nobody can satisfactorily explain.

DYCE (*'Strictures,'* &c., p. 167, 1859). Mr. Collier may be assured that this new reading will seem to everybody else (Professor Mommsen perhaps excepted) one of the rashest and most unfortunate of the changes recorded in that *omnium gatherum* of conjecture.

Lifts me above the ground with cheerful thoughts. 5
I dreamt my lady came and found me dead—

DYCE (ed. 2) [simply enumerates the various conjectures]. ED.

WHITE. '*The flattering sooth*'—that is, the flattering augury or prognostication of sleep. So Spenser:

> 'And tryed time yet taught me greater thinges
> The sodain rising of the raging seas,
> The *soothe* of byrdes by beating of their winges,
> The powre of herbes,' &c.—*The Shepherd's Calendar*, l. 85.

The interpretation of dreams was one of the most important functions of the sooth-sayer. The word can hardly need gloss or explanation of any kind. The reading of F_1 is quite incomprehensible; for what is the 'truth of sleep'? But although 'truth' could not be a misprint for 'eye,' it might very easily be printed for '*f*ooth' for '*f*outh,' as it was commonly written), either through mistake of eye or ear. And there is a connection of ideas between the presaging 'eye of sleep' and the 'sooth of sleep' in dreams, by which we can detect the correcting hand of the poet, or the confused memory of the procurer of (Q_1), and which is not traceable between 'eye' and 'truth.' For, even according to ancient usage, 'sooth' and 'truth' were not absolute synonyms. 'Sooth' was a promising, forward-looking, or a sweet, pleasant truth; and in this shade of difference is the affinity between the reading of (Q_1) and that of this corrected text. *Pericles*, I, ii, 44, in a passage unmistakably Sh.'s, furnishes at once a comment upon this reading and a confirmation of it:

> 'When Signior *Sooth*, here, does proclaim a peace,
> He flatters you, makes war upon your life.'

MOMMSEN, in his chapter on the value of Collier's (MS.), enumerates certain corrections, of which this is one, and, remarking that all these corrections are intelligent, questions whether any one could affirm with confidence that Sh. could not have written thus. 'Are not the recollections of the stage a sort of authority?' he asks, and ought we not to believe that the (MS.), who goes to work in such a brief and decided manner, was guided for the most part by a distinct recollection of the acted play?

KTLY. I can see no sense in '*truth*,' while 'eye' seems to be justified by

> 'Full many a glorious morning have I seen
> *Flatter* the mountain-tops with sovereign *eye*.'—Son. xxxiii.

In both places *flatter* seems to mean cheer, enliven. 'Eye' is, as in 'Eye of green' (Temp. II, i, 54), look, glance; 'Yon grey is not the morning's eye,' III, v, 19.

CLARKE. We greatly prefer '*truth* of sleep;' poetically conveying, as it does, to our imagination the verisimilitude of visions presented during sleep. 'Flattering' is here used in the sense of 'illusive;' as in II, ii, 141.

THE CORNHILL MAGAZINE (*October*, 1866, p. 453). The essence of a genuine presentiment is that it shall be spontaneous. It must come at a time when there is no apparent cause for its presence, when there is even some difficulty in its interpretation. There must be no natural cause for fear or uneasiness. If the presentiment warns us of anything, we do not escape it by refusing to listen to the presentiment; on the contrary we make it inevitable. This is the moral of the presentiments given us by Sh. In all the instances that he gives us, the warning is neglected and the fate comes. The simplest of them all is Hamlet (V, ii, 222), and it is the strongest

Strange dream, that gives a dead man leave to think!—
And breathed such life with kisses in my lips
That I revived and was an emperor.
Ah me! how sweet is love itself possess'd,
When but love's shadows are so rich in joy!

Enter BALTHASAR.

News from Verona!—How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?

7. *dream, that gives*] *dreams that give* Q_5.
11. Enter...] Enter Romeos man. Q_2Q_3Ff. Enter Romeos man Balthazer. Q_4Q_5. Enter....booted. Cambr., from (Q_1).

proof of Sh.'s belief in them. Hamlet had no cause for suspicion in the challenge to fence with Laertes. Desdemona's presentiment (Othello, IV, iii, 23) will not stand the test that we have laid down. From Othello's anger she had great cause to fear. From the case of Romeo, an opponent of presentiments would argue that Sh. was on his side. He evidently believed that an unusually joyful mood was the forerunner of disaster. The Scotch consider a man in very high spirits as on the brink of a calamity, as the servants in Guy Mannering said the gauger was *fey*. If Romeo had known the truth, he had the best reason to be cheerful. How was the presentiment to know that Juliet's message would miscarry? Had Romeo but trusted to the presentiment instead of his own rash judgement, his fate would not have been tragic. As it was, the presentiment did all in its power. It warned him of something good, and he refused to believe it. You cannot blame your guide for misleading you if you will not follow his guidance. Notably enough, none of Sh.'s characters do follow that guidance. They did not believe in presentiments as their creator did. [A necessarily brief digest.] ED.

3. **bosom's lord**] JOHNS. These three lines are very gay and pleasing. But why does Sh. give Romeo this involuntary cheerfulness just before the extremity of unhappiness? Perhaps to show the vanity of trusting to those uncertain and casual exaltations or depressions which many consider as certain fore-tokens of good or evil. [*Sing. Corn. Verp. Huds.*

[See the notes on III, v, 53.] ED.

STEEV. The poet has explained this passage himself a little further on, V, iii, 88 [*Sing.*] So in King Arthur, a Poem, by R. Chester, 1601: 'How his deepe *bosomes lord* the dutchess thwarted.' The author, in a marginal note, declares that by *bosom's lord* he means—*Cupid.*

MAL. Thus, too, in Othello, III, iii, 448: 'Yield up, O *Love*, thy crown and *hearted throne*.'

DEL. infers the same, from the same reference to Othello.

3. **in his**] WHITE. Here, as well as in the fifth line below, 'in' is used for 'upon.'

8. **breathed such life**] STEEV. Sh. seems here to have remembered Marlowe's Hero and Leander, a poem, that he has quoted in As You Like It: '*He kiss'd her and breath'd life into her lips*,' &c. [*Sing.*

How fares my Juliet? that I ask again;
For nothing can be ill, if she be well.
Bal. Then she is well, and nothing can be ill:
Her body sleeps in Capels' monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you:
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.
Rom. Is it even so? then I defy you, stars!—

15. *fares my Juliet*] (Q_1) Steev. *doth my Lady Juliet* QqFf, Rowe, Knt. Del. Sta. Cham. *doth my Juliet* Pope, &c. Capell. *fares my lady Juliet* Corn.
18. *Capels'*] Mal. *Capels* QqFf. *Capulet's* F_4, Rowe, &c. *Capulets'* Warb. Capell.
19. *lives*] *live* F_1.
24. Two lines, Ff, Rowe.
'even] *in* Q_2. *e'en* Coll. Ulr. Del. Huds. White, Hal. Cambr.
defy you,] Pope from (Q_1). *denie you* $Q_2Q_3Q_4F_1$. *deny you* $F_2Q_5F_3F_4$, Rowe, Capell, Del.

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15. **fares my Juliet**] COLL. (ed. 1). The compositor, probably, caught the words, 'How doth my lady,' from the line immediately preceding, and thus injured [in QqFf] the rhythm of the passage. [*Ulr.*

DEL. A repetition of the question, almost word for word, is the more admissible here, since Romeo immediately adds, 'That I ask again.'

WHITE. 'How *doth* my *lady* Juliet' would clearly seem an accidental repetition of the question in the line immediately above it; even if it did not add two entirely superfluous syllables to the verse.

18. **Capels'**] MAL. Sh. found *Capel* and *Capulet* used indiscriminately in Romeus and Juliet. [*Sing.*

DEL. This abbreviation is found only here and once afterwards in the same connection with *monument.* In (Q_1) it occurs in other places.

24. **I defy you, stars**] ULR. '*I deny you*' would at once turn Romeo into an atheist.

DEL. Romeo, in his death-defying despair, renounces the stars in which he had hitherto had faith. In King John I, i, 252, the phrase is used in the same sense: 'As faithfully as I deny the devil.'

COLL. (ed. 2). *Deny* and '*defy*' were, of old, used somewhat synonymously. It is 'defy' in the (MS.).

WHITE. Although the reading, 'I *deny* you, stars,' is not inappropriate, any doubts as to the presence in it of a slight typographical error are entirely removed by Romeo's words in V, iii, 111.

CLARKE. There is a terribly quiet depth of concentrated anguish and will in this brief despairing ejaculation of Romeo's that is more expressive than a hundred raving lines of lament would be. It is noteworthy, too, how the few pertinent words which follow are just to the point for dramatic purpose, and nothing more; while the servant's observation, 'Your looks are pale and wild,' furnish significant comment.

Thou know'st my lodging: get me ink and paper,
And hire post-horses; I will hence to-night.

Bal. I do beseech you, sir, have patience:
Your looks are pale and wild, and do import
Some misadventure.

Rom. Tush, thou art deceived:
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?

Bal. No, my good lord.

Rom. No matter: get thee gone,
And hire those horses; I'll be with thee straight.

[*Exit Balthasar.*

Well, Juliet, I will lie with thee to-night.
Let's see for means:—O mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary,—

25. *know'st*] Q_5. *knowest* The rest. Sta.

27. *I...patience:*] *Pardon me sir, I dare not leave you thus.* Pope, &c. from (Q_1). *Pardon me, sir, I will not leave you thus.* Steev. Var.

32. *my good*] *good my* Rowe, &c. (Warb. Johns.)

33. [Exit...] After *lord*, line 32, QqFf.

36. *thoughts*] *thought* Rowe, &c.

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27. **patience**] KNT. (ed. 2). All the remaining dialogue in (Q_1) differs from the amended text of the author, and the changes show his accurate judgment. For example: 'Hast thou no letters to me from the friar?' that most important repetition is omitted in the original play. Are we not to trust to this judgment?

35. **O mischief**] COLERIDGE ('*Lit. Rem.*' vol. ii, p. 158). This famous passage is so beautiful as to be self-justified; yet, in addition, what a fine preparation is it for the tomb scene!

37. **an apothecary**] KNT. The criticism of the French school has not spared this famous passage. Joseph Warton, an elegant scholar, but who belonged to this school, has the following observations in his Virgil (1763, vol. i, page 301):

'It may not be improper to produce the following glaring instance of the absurdity of introducing long and minute descriptions into tragedy. When Romeo receives the dreadful and unexpected news of Juliet's death, this fond husband, in an agony of grief, immediately resolves to poison himself. But his sorrow is interrupted while he gives us an exact picture of the apothecary-shop, where he intends to purchase the poison. I appeal to those who know anything of the human heart, whether Romeo, in this distressful situation, could have leisure to think of the alligator, empty boxes, and bladders, and other furniture of this beggarly shop, and to point them out so distinctly to the audience. The description is, indeed, very lively and natural, but very improperly put into the mouth of a person agitated with such passion as Romeo is represented to be.'

The criticism of Warton, ingenious as it may appear, and true as applied to many 'long and minute descriptions in tragedy,' is here based upon a wrong principle. He says that Romeo, in his distressful situation, had not 'leisure' to think of the furniture of the apothecary's shop. What then had he leisure to do? Had he leis-

And hereabouts he dwells, which late I noted
In tatter'd weeds, with overwhelming brows,

38. *he*] *a* $Q_2Q_3Q_4$. om. F_1. *a'* Cambr. 38. *which*] *whom* (Q_1) Pope, &c. Capell, Var. Sing. Huds. Ktly.

ure to run off into declamations against fate and into tedious apostrophes and generalizations, as a less skilful artist than Sh. would have made him indulge in? From the moment he had said, 'Well, Juliet, I will lie with thee to-night, Let's see for means.' the apothecary's shop became to him the object of the most intense interest. Great passions, when they have shaped themselves into firm resolves, attach the most distinct importance to the minutest objects connected with the execution of their purpose. He had seen the apothecary's shop in his placid moments as an object of curiosity. He had hastily looked at the tortoise and the alligator, the empty boxes and the earthen pots; and he had looked at the tattered weed and overwhelming brows of their needy owner. But he had also said, when he first saw these things:

> 'An if a man did need a poison now,
> Whose sale is present death in Mantua,
> Here lives a caitiff wretch would sell it him.'

When he *did* need a poison, all these documents of the misery that was to serve him, came with a double intensity upon his vision. The shaping of these things into words was not for the audience. It was not to introduce a 'long and minute description into tragedy' that had no foundation in the workings of nature. It was the very cunning of nature which produced this description. Mischief was, indeed, swift to enter into the thoughts of the desperate man. But the mind once made up, it took a perverse pleasure in going over every circumstance that had suggested the means of mischief. All other thoughts had passed out of Romeo's mind. He had nothing left but to die; and everything connected with the means of his death was seized upon by his imagination with an energy that could only find relief in words. Sh. has exhibited the same knowledge of nature in his sad and solemn poem of 'The Rape of Lucrece,' where the injured wife, having resolved to wipe out her stain by death,

> '—— calls to mind where hangs a piece
> Of skilfull painting, made for Priam's Troy.'—1366, 7.

She sees in that painting some fancied resemblance to her own position, and spends the heavy hours till her husband arrives in its contemplation [1496–8]. It was the intense interest in his own resolve which made Romeo so minutely describe his apothecary. But that stage past, came the *abstraction* of his sorrow:

> 'What said my man, when my betossed soul
> Did not attend him, as we rode? I think
> He told me Paris should have married Juliet.'

Juliet was dead, and what mattered it to his 'betossed soul' who she should have married? 'Well, Juliet, I will lie with thee to-night' was the sole thought that made him remember an 'apothecary,' and treat what his servant said as a 'dream.' Who but Sh. could have given us the key to these subtle and delicate workings of the human heart?

STA. This well-known description was carefully elaborated after it appeared in (Q_1).

Culling of simples; meagre were his looks; 40
Sharp misery had worn him to the bones:
And in his needy shop a tortoise hung,
An alligator stuff'd and other skins

WHITE. This picture of the apothecary and his shop is one of the passages which seem to show most plainly, by comparison of the earlier and later versions, the perfecting labor bestowed upon the former by the author.

40. **Culling of**] ABBOTT (*'Shakespearian Grammar,'* P. 170, (ed. 3) 1870). *Of* naturally followed a verbal noun. In many cases we should call the verbal noun a participle, and the *of* has become unintelligible to us, because of the omission of the prepositional 'a,' 'in,' or 'on.' Thus '(*a*-)culling of,' &c.

41. **Sharp misery**] MAL. See Sackville's description of Misery in his Induction: 'His *face was leane*, and some deal pinde away; And eke *his hands consumed to the bone*.' [*Sing.*

43. **An alligator stuff'd**] MAL. It appears from Nashe's Have With You to Saffron Walden, 1596, that a stuffed alligator, in Sh.'s time, made part of the furniture of an apothecary's shop. 'He made' (says Nashe) 'an anatomie of a rat, and after hanged her over his head, instead of an *apothecary's* crocodile or *dried alligator*.' [*Sing. Huds. Sta. Clarke, Hal.*

STEEV. I was many years ago assured that, formerly, when an apothecary first engaged with his druggist, he was gratuitously furnished by him with these articles of show, which were then imported for that use only. I have met with the alligator, tortoise, &c., hanging up in the shop of an ancient apothecary at Limehouse, as well as in places more remote from our metropolis. See Hogarth, Marriage à la Mode, plate iii. It may be remarked, however, that the apothecaries dismissed their alligators, &c., some time before the physicians were willing to part with their amber-headed canes and solemn periwigs. [*Sing. Hal.*

DOUCE. This word was probably introduced into the language by some of our early voyagers to the Spanish or Portuguese settlements in the newly-discovered world. They would hear the Spaniards discoursing of the animal by the name of *el lagarto*, or the lizard—Lat., *lacerta;* and on their return home they would inform their countrymen that this sort of crocodile was called an *alligator*.

HALLIWELL. Mr. Fairholt sends me this note: 'Romeo's description of the shop of the poor apothecary may be accepted as minutely accurate, for it was customary with his class "to make a show," according to their means. Rows of drug-bottles in Majolica, highly decorated by painting, filled their shelves, and are now among the most coveted articles to collectors of "Raffaelle-ware." The apothecary's shop was then (as it is now in Italy) the rendezvous for idlers and elderly gossips; hence the proprietor made the best display he could of his own position. Dried fishes and marine monsters were suspended from the ceiling; "an alligator stuff'd" was the most coveted and indispensable of all; and we rarely meet with any representation of the shop of the humblest medical practitioner without one. In Dutch art they abound. Our cut represents that of a village barber-surgeon after one of Teniers' best pictures.'

In addition to the foregoing notes may be quoted the following curious lines from Garth's Dispensary, an account of a similar shop:

'Here mummies lay most reverendly state;
And there the tortois hung her coat o' mail;

Of ill-shaped fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders and musty seeds,
Remnants of packthread and old cakes of roses,
Were thinly scatter'd, to make up a show.

45. *beggarly*] *braggartly* Warb. conj. 48. *scatter'd*] Theob. (ed. 2). *scattered* QqFf.

Not far from some huge shark's devouring head,
The flying-fish their finny pinions spread;
Aloft in rows large poppy heads were strung,
And, near, a scaly alligator hung.
In this place, drugs in musty heaps decay'd;
In that, dry'd bladders and drawn teeth were laid.'

45. **empty boxes**] STEEV. This circumstance is likewise found in Painter, tom. ii, p. 241: '—— beholdyng an apoticaries shoppe of lytle furniture, and lesse store of *boxes* and other thynges requisite for that science, thought that the verie povertie of the mayster apothecarye would make him wyllyngly yelde to that whych he pretended to demaunde.' [*Hal.*

MAL. It is clear, I think, that Sh. had here Brooke's poem before him:

'And seeking long (alac, too soone), the thing he sought, he founde.
An apothecary sate unbusied at his doore,
Whom by his *heavy countenance* he gessed to be poore;
And in his shop he saw his *boxes* were but fewe,
And in his window (of his wares) there was so small a *shew;*
Wherfore our Romeus assuredly hath thought,
What by no frendship could be got, with money should be bought;
For nedy lacke is lyke the poore man to compell
To sell that which the cities lawe forbiddeth him to sell.—
Take fiftie crownes of gold (quoth he) I geve them thee.—
Fayre syr (quoth he), be sure this is the *speeding gere,*
And more there is then you shall nede; for halfe of that is there
Will serve, I undertake, in lesse than halfe an howre,
To kill the strongest man alive; such is the poysons power.' [*Hal. Cham.*

46. **Green earthen pots**] HALLIWELL. The manufacture of green earthen pots was carried on in England in Sh.'s time, as appears from the following curious letter, written in August, 1594, from Sir Julius Cæsar to Sir William Moore: 'After my hartie comendacions, &c., Wheras in tymes past the bearer hereof hath had out of the parke of Farnham, belonging to the Bishopprick of Winchester, certaine white clay for the making of grene potts usually drunk in by the gentlemen of the Temple; and nowe understandinge of some restraint thereof, and that you (amongst others) are authorized there in divers respects during the vacancye of the said Busshoppricke; my request therefore unto you is, and the rather for that I am a member of the said house, that you would in favour of us all permytt the bearer hereof to digge and carie awaye so muche of the said claye as by him shalbe thought sufficient for the furnishinge of the said house with grene potts as aforesaid, paying as he hath heretofore for the same. In accomplishement whereof, myself, with the whole societie, shall acknowledge ourselves muche beholden unto you, and shalbe readie to requite you, at all tymes hereafter, with the like pleasure. And so I bid you moste hartelie farewell.'

Noting this penury, to myself I said,
An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him.
O, this same thought did but forerun my need,
And this same needy man must sell it me.
As I remember, this should be the house:
Being holiday, the beggar's shop is shut.—
What, ho! apothecary!

Enter Apothecary.

Ap. Who calls so loud?

Rom. Come hither, man. I see that thou art poor;
Hold, there is forty ducats: let me have
A dram of poison; such soon-speeding gear
As will disperse itself through all the veins,
That the life-weary taker may fall dead,
And that the trunk may be discharged of breath
As violently as hasty powder fired
Doth hurry from the fatal cannon's womb.

50. *An if*] *And if* $Q_5F_3F_4$, Rowe, Pope, Sing. Ktly.
50–52. *An...him*] '*An...him.*' Corn. Dyce (ed. 2).
57. Enter Apothecary.] om. Qq.
60. *soon-speeding*] F_4. *soon speeding* F_3. *soone spreading* Q_5, Pope. *soone speeding* The rest.

50. **An if**] ABBOTT (*Shakespearian Grammar*, 1869, Art. 37). This particle [An = if] has been derived from *an*, the imperative of *anan*, to grant. But the word is generally written *and* in Early English (Stratmann), and frequently in Elizabethan authors. . . . The true explanation appears to be that the hypothesis, the *if*, is expressed not by the *and*, but by the subjunctive, and that *and* merely means *with the addition of, plus*, just as *but* means *leaving out*, or *minus*. . . . Latterly, the subjunctive, falling into disuse, was felt to be too weak unaided to express the hypothesis; and the same tendency which introduced 'more better,' 'most unkindest,' &c., superseded *and* by *and if, an if* and *if*. There is nothing remarkable in the change of *and* into *an*. *And*, even in its ordinary sense, is often written *an* in Early English. (See Halliwell.)

51. **Mantua**] KNT. Sir Walter Raleigh, in his 'Discourse of Tenures,' says: 'By the laws of Spain and Portugal it is not lawful to sell poison.' A similar law, if we are rightly informed, prevailed in Italy. There is no such law in our own statute-book; and the circumstance is a remarkable exemplification of the difference between English and continental manners.

57. **What ho! apothecary**] KNT. [gives the text of (Q_1), and adds]: The studies in poetical art, which Sh.'s corrections of himself supply, are amongst the most instructive in the whole compass of literature. [*Verp.*

Ap. Such mortal drugs I have; but Mantua's law
Is death to any he that utters them.

Rom. Art thou so bare and full of wretchedness,
And fear'st to die? famine is in thy cheeks,
Need and oppression starveth in thy eyes,
Contempt and beggary hangs upon thy back,

69. *fear'st*] *fearest* $Q_2Q_3Q_4$.

70. *starveth in*] *stareth in* Rowe (ed. 2)* (Otway's version), Capell, Sing. Dyce (ed. 2), Ktly. *stare within* Pope, &c. *starteth in* Anon. conj.*

thy] *thine* $Q_5F_3F_4$, Rowe, &c. Capell, Dyce, Clarke, Ktly.

71. *Contempt...back,*] *Upon thy back hangs ragged misery* (Q_1) Steev. (1773), Var. (Corn.)

hangs upon] $Q_2Q_3Q_4F_1$, Dyce, Sta. Cambr. *hang on* $F_2F_3F_4$, Rowe, Pope, Han. *hang upon* Q_5, Theob. Warb. Johns. Knt. Corn. Coll. et cet.

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67. **any he**] DEL. So in Tam. of Shrew, III, ii, 236: 'I'll bring mine action on the proudest he.'

70. **starveth in**] RITSON. Need and oppression cannot, properly, be said to *starve* in his eyes, though *starved famine* may be allowed to dwell in his cheeks. [*Sing. Dyce.*

MAL. The word *starved* in (Q_1) shows that *starveth* is right. [*Dyce* (ed. 2).

SING. The alteration, in Otway's version, is so slight that it well merits adoption. Ritson's observation is just.

VERP. [(Q_1) quoted]. Certainly very good lines, which might very well keep their place, if the author had chosen it, but we have no right with Steevens and the ordinary text to make an entire new reading by piecing together the two. Otway's emendation is a poetical and probable emendation. Yet the original phrase, though harsh, is powerful and expressive, and not to be thrown out on mere conjecture. The singular verb *starveth*, with the two nouns, was not a grammatical error according to old English usage when both nominatives, as here, made up one compound idea. Unless, therefore, we choose to erase all the peculiarities of ancient idiom, there is no reason to adopt Pope's double emendation. [*Huds.*

ULR. That this genuinely Shakespearian, boldly poetic expression ['starveth in'] is preferable to all other attempts at emendation, seems to me indubitable.

HUDS. As it stands, the expression conveys a strong sense, though it will hardly bear analyzing.

COLL. (ed. 2). Some modern editors, without any other authority than that of Otway in his Caius Marius, read '*stareth.*'

STA. Although Otway's reading has been adopted by several of the modern editors, and is perhaps preferable to the other, I have not felt justified in departing from the old text.

DYCE (ed. 2) [Ritson's criticism quoted with approval]. Otway was the first to substitute '*stareth*' for the corruption 'starveth'—Otway being endowed with common sense as well as with genius.

CLARKE. As well might Ritson object that contempt and beggary cannot strictly be said to hang upon his back. These are among the bold licenses of expression that poets take, and which are full of poetic significance to poetic minds, while affording trouble and perplexity to literal scanners.

The world is not thy friend, nor the world's law:
The world affords no law to make thee rich;
Then be not poor, but break it, and take this.
Ap. My poverty, but not my will, consents.
Rom. I pay thy poverty and not thy will.
Ap. Put this in any liquid thing you will,
And drink it off; and, if you had the strength
Of twenty men, it would dispatch you straight.
Rom. There is thy gold, worse poison to men's souls,
Doing more murders in this loathsome world,
Than these poor compounds that thou mayst not sell:
I sell thee poison, thou hast sold me none.
Farewell: buy food, and get thyself in flesh.—
Come, cordial and not poison, go with me
To Juliet's grave; for there must I use thee. [*Exeunt.*

76. *pay*] *pray* Q_2Q_3Ff, Rowe, Knt. [Exit Apoth. and re-enters.] Coll. (ed. 2).
80. *There is*] *There's* Ff. *There...souls,*] Two lines, Ff.
81. *murders*] Q_4Q_5. *murder* The rest. Knt. Sta. White, Cambr.
84. *thyself in*] *thee into* (Q_1) Pope, &c.

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71. **upon thy back**] STEEV. I have restored the reading of (Q_1) in preference to the line which is found in all the subsequent impressions.

KNT. Steevens again! who has 'recovered' from (Q_1) the line in our common texts.

STA. The reading of (Q_1) has at least equal force of expression.

76. **I pay**] DYCE (*'Few Notes,'* &c.). A writer in *The Westminster Review*, vol. xliv, p. 61, says that 'Knight very properly restores the reading of Q_2 and F_1, "pray:" the relation here is between Romeo's *earnestly repeated prayer* and the apothecary's *consent*: the moment for *paying* him is not yet arrived.' But what does the writer understand by the concluding words of Romeo's preceding speech, 'take *this?*' can he doubt that '*this*' means the gold which Romeo holds in his hand ready to pay the Apothecary?

WHITE. I *pray* is a palpable corruption. *Romeo* does not pray; but he does pay.

77. **Put this**] STEEV. Perhaps when Sh. allotted this speech to the Apothecary he had not quite forgot the following passage in The Pardoneres Tale of Chaucer, 12794:

> The Potecary answered, thou shalt have
> A thing, as wisly God my soul shall save,
> In all this world ther n' is no creature,
> That ete or dronke hath of this confecture,
> Not but the mountance of a corne of whete,
> That he ne shal his lif anon forlete;
> Ye, sterve he shal, and that in lesse while,
> Than thou wolt gon a pas not but a mile:
> This poison is so strong and violent.' [*Sing. Hal.*

SCENE II. *Friar Laurence's cell.*

Enter FRIAR JOHN.

Fri. J. Holy Franciscan friar! brother, ho!

Enter FRIAR LAURENCE.

Fri. L. This same should be the voice of Friar John.—
Welcome from Mantua: what says Romeo?
Or, if his mind be writ, give me his letter.

Fri. J. Going to find a bare-foot brother out, 5
One of our order, to associate me,

SCENE II.] Rowe.
Friar Laurence's cell.] Capell. The Monastery near Verona. Rowe. Verona.
Dyce (ed. 2).
4. *if his mind*] *if mind* $F_2F_3F_4$.

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5. **Going to find**] KNT. Friar Laurence and his associates must be supposed to belong to the Franciscan order of friars. In his kindliness, his learning, and his inclination to mix with and, perhaps, control the affairs of the world, he is no unapt representative of one of this distinguished order in their best days. Warton, in his History of English Poetry, has described the learning, the magnificence, and the prodigious influence of this remarkable body. Friar Laurence was able to give to Romeo 'Adversity's sweet milk—philosophy.' He was to Romeo 'a divine, a ghostly confessor, A sin-absolver, and my friend professed;' but he was yet of the world. He married Romeo and his mistress, partly to gratify their love, and partly to secure his influence in the reconciliation of their families. Warton says the Franciscans 'managed the machines of every important operation or event, both in the religious and political world.'

MAL. So in Romeus and Juliet:

> 'Apace our frier John to Mantua him hyes;
> And, for because in Italy it is a wonted gyse
> That friers in the towne should seeldome walke alone,
> But of theyr covent ay *should be accompanide with one*
> *Of his profession*, straight a house he fyndeth out,
> In mynde to take some frier with him, to walke the towne about.'

Our author, having occasion for Friar John, has here departed from the poem, and supposed the pestilence to rage at Verona, instead of Mantua. [*Sing. Huds. Knt.*

6. **to associate**] STEEV. Each friar has always a companion assigned him by the Superior when he asks leave to go out; and thus, says Baretti, they are a check upon each other. [*Sing. Corn. Verp. Huds. White* (substantially), *Cham. Hal.*

HOLT WHITE. In the Visitatio Notabilis de Seleburne, a curious record printed in The Natural History and Antiquities of Selborne, Wykeham enjoins the canons not to go abroad without leave from the prior, who is ordered on such occasions to assign the brother a companion, *ne suspicio sinistra vel scandalum oriatur.—Append.*, p. 448. [*Sing. Huds. Sta. Hal.*

Here in this city visiting the sick,
And finding him, the searchers of the town,
Suspecting that we both were in a house
Where the infectious pestilence did reign,
Seal'd up the doors and would not let us forth;
So that my speed to Mantua there was stay'd.
Fri. L. Who bare my letter then to Romeo?
Fri. J. I could not send it,—here it is again,—
Nor get a messenger to bring it thee,
So fearful were they of infection.
Fri. L. Unhappy fortune! by my brotherhood,
The letter was not nice, but full of charge
Of dear import, and the neglecting it
May do much danger. Friar John, go hence;
Get me an iron crow and bring it straight
Unto my cell.
Fri. J. Brother, I'll go and bring it thee. [*Exit.*

7, 8. Transpose these lines, Mal. conj. (withdrawn), Sta. approves.
13. *bare*] *bore* Pope, &c.
14. [*Giving it*] Coll. (ed. 2).
23. *it thee.*] *it.* Han.

REED. By the statutes of Trinity College, Cambridge, ch. 22, it is declared, That no batchelor or scholar shall go into the town without a companion as a witness of his honesty, on pain, for the first offence, to be deprived of a week's commons, with further punishment for the offence, if repeated. [*Sing. Huds. Sta.*

MAL. These words must be considered parenthetical, and 'Here in this city,' &c., must refer to the bare-foot brother. [*Clarke.*

VERP. A shrewd piece of policy [travelling in pairs] which has been adopted by our American Shakers.

7, 8. **Here . . . town**] STA. Malone's suggestion that these lines should be transposed seems very probable.

9. **house**] DEL. According to both of Sh.'s authorities, the 'house' was the convent to which the latter monk belonged.

16. **were they**] CLARKE. The manner in which 'they' is used in this sentence affords an example of Sh.'s employing a relatively used pronoun in reference to an implied particular; 'a messenger' allowing to be implied, in the word 'they,' those who would not undertake to bear a message for fear of infection.

18. **nice**] STEEV. *I. e.*, was not written on a trivial or idle subject. [*Sing. Huds. Knt. Coll. White.*] The learned editor [Tyrwhitt] of Chaucer's Canterbury Tales, 1775, observes that H. Stephens informs us that *nice* was the old French word for *niais*, one of the synonyms of *sot*.

DEL. Compare, in this same sense, 'How nice the quarrel was,' III, i, 150. [*Sta. Coll.* (ed. 2).

WHITE. To be nice is to be particular in small things.

Fri. L. Now must I to the monument alone;
Within this three hours will fair Juliet wake:
She will beshrew me much that Romeo
Hath had no notice of these accidents;
But I will write again to Mantua,
And keep her at my cell till Romeo come:
Poor living corse, closed in a dead man's tomb! [*Exit.*

SCENE III. *A churchyard; in it a monument belonging to the Capulets.*

Enter PARIS *and his* Page, *bearing flowers and a torch.*

Par. Give me thy torch, boy: hence, and stand aloof:—
Yet put it out, for I would not be seen.
Under yond yew-trees lay thee all along,

25. *this*] *these* Q_3, Pope, &c. Capell.

SCENE III.] Rowe.

A churchyard;...] A Churchyard, in it, a noble Monument... Rowe. om. QqFf.

Enter...] Capell, substantially. Enter Paris and his Page. QqFf. Enter Paris and his Page, with a Light. Rowe. Ulr. follows (Q_1).

1. *aloof*] F_4. *aloofe* Qq. *aloft* F_1 F_2F_3.

2. [Boy puts out the torch] Capell.

3. *yond yew-trees*] Pope, from (Q_1). *yond young trees* QqFf, Rowe.

A churchyard, &c.] HUNTER. It is clear that Sh., or some writer whom he followed, had in mind the churchyard of Saint Mary the Old in Verona, and the monument of the Scaligers which stood in it. We have nothing in England which corresponds to this scene, and no monument or vault in which scenes such as this could be exhibited. Coryat, who could often be worse spared than a better man, writes thus:

'I saw the monuments of two of the noble Scaligers of Verona in a little churchyard adjoining to the church called Maria Antiqua; the fairest whereof is that of Mastinus Scaliger, standing at one corner of the churchyard, which is such an exceeding sumptuous mausoleum that I saw not the like in Italy. The other monument is that of Canis Grandi, or Magnus Scaliger, which stood within another corner of the same churchyard, right opposite unto this.'—*Crudities*, vol. ii, p. 114.

SING. (ed. 2). The Lovers are said to have been buried in the Sotterráneo of Fermo Maggiore, belonging to an order of Franciscans. The monastery was burnt down some years since, and a sarcophagus, said to be that of Juliet, was removed from the ruins, and is still shown at Verona. [*White.*

and a torch] ULR. I cannot see why the stage-directions of (Q_1), not only here but elsewhere, should give place to the fabrications of the later editors.

DEL. Paris expressly says, in line 14, that he 'dews' her grave 'with sweet water.'

3. yond yew-trees] COLL. (ed. 1). Balthasar afterwards speaks of a '*young* tree' in the churchyard, but probably we ought again to read *yew*-tree. Sh. would hardly have written *yond' young*.

Holding thine ear close to the hollow ground;
So shall no foot upon the churchyard tread,
Being loose, unfirm, with digging up of graves,
But thou shalt hear it: whistle then to me,
As signal that thou hear'st something approach.
Give me those flowers. Do as I bid thee, go.
Page. [*Aside*] I am almost afraid to stand alone
Here in the churchyard; yet I will adventure. [*Retires.*
Par. Sweet flower, with flowers thy bridal bed I strew.
O woe! thy canopy is dust and stones,

4. *Holding thine*] Capell. *Holding thy* QqF_1F_2. *Laying thy* F_3F_4, Rowe, &c.

8. *hear'st*] Rowe (ed. 2)*. *hearest* QqFf, Rowe, Sta.

10. [Aside] Capell, Dyce, Clarke, Cambr. om. QqFf, Rowe, &c. Var. et cet.

stand alone] *stand along* F_2. *stay alone* Coll. (ed. 2) (MS.), Ulr.

11. [Retires.] Capell. Exit. $F_2F_3F_4$. om. QqF_1.

12. [going up to the Tomb. Capell.

12, 13. *strew. ...stones,*] Coll. *strew: ...stones,* QqFf, Rowe, Knt. Cham. *strew:...stones!* Capell, Dyce. *strew; ...stones,* Sing. (ed. 2). *strew,—(O woe, ...stones!)* Sta. Clarke. *strew,—.... stones;*—Cambr.

[Strewing flowers.] Pope, &c.

13–17. See note *infra*.

COLL. (ed. 2). In both places the (MS.) has 'yew' for *young*. The blunder arose, doubtless, from 'yew' having been spelt *yough* in the old MSS.

ULR. That Balthasar afterwards mentions a 'young tree,' under which he fell asleep, is no proof that we should read *young tree* here also; on the contrary, it proves the reverse, since it is much more probable that Sh. would have given a different character to the different trees under which the Page and Balthasar reclined.

KTLY. There can be little doubt that *yew* was the poet's word. It is not so easy to decide between *tree* and *trees;* but I prefer the former.

8. **something**] S. WALKER (*'Crit.,'* vol. i, p. 223). To one that reads the play continuously it is evident that the ear demands 'some-*thing*.'

10. **stand alone**] COLL. (*'Notes and Emend.'*). Paris has expressly ordered the Page to lie down, with his ear to the ground, that he might listen; therefore the alteration of the (MS.) seems proper, and is, doubtless, what Sh. wrote. [*Ulr.*

DYCE (ed. 2). That is, remain; which I notice because Collier now prints, with his (MS.), 'stay.'

12. **bed I strew**] STA. By the modern punctuation of this passage, Paris is made to promise that he will nightly water, not the flowers, but the *canopy* of Juliet's 'bridal bed'!

13–17. **O woe! . . . weep**] CAMBR. Instead of these five lines, Pope inserts the four following, from (Q_1):

> 'Fair *Juliet*, that with angels dost remain,
> Accept this latest favour at my hand,
> That living honour'd thee, and being dead
> With fun'ral obsequies adorn thy tomb.'

For lines 12–17, Steevens (1773) substituted the corresponding lines of (Q_1), except

Which with sweet water nightly I will dew,
Or, wanting that, with tears distill'd by moans:
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.
[*The Page whistles.*

The boy gives warning something doth approach.
What cursed foot wanders this way to-night,
To cross my obsequies and true-love's rite?
What, with a torch!—Muffle me, night, awhile. [*Retires.*

Enter ROMEO *and* BALTHASAR, *with a torch, mattock, &c.*

Rom. Give me that mattock and the wrenching iron.
Hold, take this letter; early in the morning
See thou deliver it to my lord and father.
Give me the light: upon thy life, I charge thee,
Whate'er thou hear'st or seest, stand all aloof,
And do not interrupt me in my course.
Why I descend into this bed of death
Is partly to behold my lady's face,

17. [The Page whistles.] The Boy whistles. Rowe, &c. Whistle Boy. QqFf.

18. *warning*] *warning*, (Q_1)QqFf, Rowe, &c. Capell, Var. (Corn.) Knt. Huds. Sta. Ktly. *warning;* Steev. (1773).

19. *way*] *wayes* F_1.

20. *rite*] Pope (ed. 2). *right* QqFf, Rowe. *rites* (Q_1) Pope (ed. 1), Capell, Var. Dyce (ed. 2).

21. *Muffle me, night,*] Rowe. *muffle me night* $Q_2Q_3Q_4$Ff. *night muffle me* Q_5. [Retires.] Capell. om. QqFf.

Enter...] Mal. from Theob. and Capell. Enter Romeo, and Peter. Q_2Q_3Ff, Rowe, Pope [with a light]. Enter Romeo and Balthazer his man. Q_4Q_5. Ulr. follows (Q_1).

22. SCENE IV. Pope.
that] *the* $Q_3Q_4Q_5$.

26. *hear'st*] *hearest* $Q_2Q_3Q_4$.

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that he follows Pope in reading 'hand' for 'hands' [and 'doth adorn' for *doo adorne.* These two deviations from (Q_1) Steevens corrected in his next (1778) and subsequent editions, and is followed by MAL. (1821), HAR. SING. (ed. 1), CAMP. HAZ. ED.]

20. **rite**] DEL. The reading of (Q_1) fails to convey the meaning.

21. **muffle**] STEEV. Thus in Drayton's Polyolbion: 'But suddenly the clouds, which on the winds do fly, Do *muffle* him againe.' *Muffle* was not become a low ['unpoetical,' SING. (ed. 1)] word even in the time of Milton, as the Elder Brother in Comus uses it: '*Unmuffle,* ye faint stars,' &c. A *muffler* was a part of female dress. [*Sing.*

DYCE. A *muffler* is a sort of wrapper worn by women, which generally covered the mouth and chin, but sometimes almost the whole face.

22. **Balthasar**] COLL. Possibly Kemp doubled his part, and acted both Peter and Balthasar, as both were short, and hence the confusion. [*Ulr. Del. White.*

But chiefly to take thence from her dead finger
A precious ring, a ring that I must use
In dear employment: therefore hence, be gone:

32. **dear employment**] JOHNSON. That is, *action of importance.* [*Sing.*

STEEV. Ben Jonson uses the word *dear* in the same sense in *Catiline*, Act I: 'Put your known talents on so *dear* a business.' [*Sing.*

SINGER [Note on Twelfth Night, V, i, 74: 'in terms so bloody and so *dear*']. Tooke has so admirably accounted for the epithet *dear* applied by our ancient writers to any object which excites a sensation of *hurt*, *pain*, and consequently of *anxiety*, *solicitude*, *care*, *earnestness*, that I shall extract it as the best comment upon the *apparently* opposite uses of the word in our great poet: '*Dearth* is the third person singular of the English (from the Anglo-Saxon verb *Derian*, nocere, lædere), *to dere*. It means some or any season, weather, or other cause, which *dereth*, *i. e.*, maketh *dear*, hurteth, or doth mischief. The English verb *to dere* was formerly in common use.' He then produces about twenty examples, the last from Hamlet [I, ii, 182]: 'Would I had met my *dearest* foe in heaven,' &c. Tooke continues: 'Johnson and Malone, who trusted to *their* Latin to explain *his* (Sh.'s) English, for *deer* and *deerest* would have us read *dire* and *direst*; not knowing that Dere and Deriend mean *hurt* and *hurting*, *mischief* and *mischievous*; and that their Latin *dirus* is from our Anglo-Saxon Dere, which they would expunge.'—*Epea Pteroenta*, vol. ii, p. 409. A most pertinent illustration of Tooke's etymology has occurred to me in a MS. poem by Richard Rolle the Hermit of Hampole:

> 'Bot flatering lele and loselry,
> Is grete *chepe* in thair courtes namly,
> The most *derthe* of any, that is
> Aboute tham there, is sothfastnes.'—*Spec. Vitæ.*

DYCE [quotes the foregoing and adds]: See, too, Richardson's *Dict.*, where Tooke's explanation of *dear* is given as the true one.

CALDECOTT [Note on 'my dearest foe,' Hamlet I, ii, 182]. Throughout Sh., and all the poets of his and a much later day, we find this epithet applied to the person or thing which, for or against us, excites the liveliest and strongest interest. It is used variously, indefinitely, and metaphorically to express the warmest feelings of the soul; its nearest, most intimate, home and heart-felt emotions: and here, no doubt, though, as everywhere else, more directly interpreted, signifying 'veriest, extremest,' must by consequence and figuratively import 'bitterest, deadliest, most mortal.' As extremes are said, in a certain sense, to approximate, and are in many respects alike or the same, so this word is made, in a certain sense, to carry with it an union of the fiercest opposites: it is made to signify the extremes of love and hatred. It may be said to be equivalent generally to *very*, and to import 'the excess, the utmost, the superlative' of that, whatever it may be, to which it is applied. But to suppose, with Tooke (*Divers. of Purley*, ii, 409), that in *all* cases *dear* must at that time have meant 'injurious,' as being derived from the Saxon verb *dere*, to hurt, is perfectly absurd. Dr. Johnson's derivation of the word, as used in this place, from the Latin *dirus*, is doubtless ridiculous enough; but Tooke has not produced a single instance of it, *i. e.*, of the adjective, in the sense upon which he insists, except, as he pretends, from our author, &c. [*Dyce.*

CRAIK ['*The English of Sh.*' p. 237: 'Shall it not grieve thee, dearer than thy death?'—Jul. Cæs., III, i, 196]. Horne Tooke ('*Div. of Purley*,' 612, &c.) makes

But if thou, jealous, dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint
And strew this hungry churchyard with thy limbs:
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.
Bal. I will be gone, sir, and not trouble you.
Rom. So shalt thou show me friendship. Take thou that:

34. *farther*] Qq, Coll. Ulr. White, Hal. Clarke, Cambr. *further* Ff, Rowe, &c. Capell, Var. et cet.

37. *savage-wild*] Hyphen, Steev. *savage, wild* Pope, &c. Capell, Coll. Ulr. White, Hal.

40, 43. Balt. or Bal.] Q_4Q_5. Pet. The rest. Rowe, Pope.

40. *you*] *ye* Q_2.

41. *show me friendship*] *win my favour* (Q_1) Pope, Han.

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a plausible case in favour of *dear* being derived from the ancient verb *derian*, to hurt, to annoy, and of its propet meaning being, therefore, injurious or hateful. His notion seems to be that from this *derian* we have *dearth*, meaning properly that sort of injury that is done by the weather, and that, a usual consequence of dearth being to make the produce of the earth high-priced, the adjective *dear* has thence taken its common meaning of precious. This is not all distinctly asserted, but what of it may not be explicitly set forth is supposed and implied. It is, however, against an explanation which has been generally accepted, that there is no appearance of connection between *derian* and the contemporary word answering to *dear* in the sense of high-priced, precious, beloved, which is *deore*, *dúre*, or *dýre*, and is evidently from the same root, not with *derian*, but with *deóran* or *dýran*, to hold dear, to love. There is no doubt about the existence of an old English verb *dere*, meaning to hurt, the unquestionable representative of the original *derian*. Thus in Chaucer (*C. T.* 1824), Theseus says to Palamon and Arcite, in the Knight's Tale:

> 'And ye shul bothe anon unto me swere
> That never mo ye shul my contree *dere*,
> Ne maken werre upon me night ne day,
> But ben my frendes in alle that ye may.'

But perhaps we can get most easily and naturally at the sense which *dear* sometimes assumes by supposing that the notion properly involved in it of love, having first become generalized into that of a strong affection of any kind, had thence passed on into that of such an emotion the very reverse of love. We seem to have it in the intermediate sense in such instances as the following:

> 'Some *dear* cause
> Will in concealment wrap me up awhile.'—*Lear*, IV, iii, 53.

[The present line cited.] And even when Hamlet speaks of his '*dearest* foe,' or when Celia remarks to Rosalind, in *As You Like It*, I, iii, 31, 'My father hated his [Orlando's] father *dearly*,' the word need not be understood as implying more than strong or passionate emotion. [*Dyce.*

33. **jealous**] STA. *i. e.*, suspicious.

Live, and be prosperous: and farewell, good fellow.
Bal. [*Aside*] For all this same, I'll hide me hereabout:
His looks I fear, and his intents I doubt. [*Retires.*
Rom. Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
[*Breaking open the Door of the Monument.*
And in despite I'll cram thee with more food.
Par. This is that banish'd haughty Montague
That murder'd my love's cousin, with which grief,
It is supposed, the fair creature died,
And here is come to do some villanous shame
To the dead bodies: I will apprehend him.— [*Comes forward.*
Stop thy unhallow'd toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee:
Obey, and go with me; for thou must die.
Rom. I must indeed, and therefore came I hither.

43. [Aside] Capell, Dyce, Cambr.
45. *detestable maw*] *maw detestable* Han.
[fixing his Mattock in the Tomb. Capell.
47. [Breaking....] Rowe, substantially. Tomb opens. Capell. Opens the tomb. Cambr., after line 48.
48. *despite*] *requite* Ktly. conj.
53. [Comes...] Draws, and rushes forward. Capell, after line 54. om. QqFf.
54. *unhallow'd*] Pope. *unhallowed* QqFf.

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45. **detestable**] STEEV. This word, which is now accented on the second syllable, was once accented on the first; therefore this line was not originally unharmonious. [*Sing. Verp.*

MAL. In Spenser's Faerie Queene, b. I, c. i, st. 26: 'That *détestable* sight him much amaz'd.' [*Sing.*

VERP. So in King John, III, iv, 29, and in Paris's lamentation, IV, v, 56.

ULR. This may also have been the case in other instances where Sh. has been accused of inharmonious rhythm.

47. **Stage-direction**] MALONE ('*Hist. of English Stage*,' p. 90). Though undoubtedly Sh.'s company were furnished with some wooden fabrick sufficiently resembling a tomb, for which they must have had occasion in several plays, yet some doubt may be entertained whether any exhibition of Juliet's monument was given on the stage. Romeo, perhaps, only opened with his mattock one of the stage trap-doors (which might have represented a tomb-stone), by which he descended to a vault beneath the stage, where Juliet was deposited. Juliet, however, after her recovery, speaks and dies upon the stage. If, therefore, the exhibition was such as I have supposed, Romeo must have brought her up in his arms from the vault beneath the stage, after he had killed Paris.

Good gentle youth, tempt not a desperate man;
Fly hence and leave me: think upon these gone;
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head,
By urging me to fury: O, be gone!
By heaven, I love thee better than myself,
For I come hither arm'd against myself:
Stay not, be gone: live, and hereafter say,
A madman's mercy bade thee run away.
Par. I do defy thy conjurations

59. *Good gentle*] *Go, gentle* Anon. conj.*
60. *these*] *those* Ff, Rowe, Pope, Han.
62. *Put*] *Pull* Rowe, &c. *Pluck* Capell conj. *Heap* (Q_1) Mal. Var. Huds. Sta.
67. *bade*] *bad* Q_5. *bid* The rest, Cambr.
68. *thy*] om. Coll. (ed. 2) MS.
conjurations] (Q_1) Mak *commiration* Q_2. *commisseration* Q_3F_1. *commiseration* $Q_4F_2Q_5F_3F_4$, Rowe, &c. Knt. Coll. Ulr. Coll. (ed. 2) (MS.) *conjuration* Capell. *commination* Mommsen conj.

59. **Good gentle youth**] COLERIDGE (*'Lit. Rem.'* vol. ii, p. 158). The gentleness of Romeo was shown before as softened by love, and now it is doubled by love and sorrow, and awe of the place where he is. [*Verp.*

68. **conjurations**] STEEV. Paris conceived Romeo to have burst open the monument for no purpose but to do *some villainous shame* on the dead bodies, such as witches are reported to have practised; and therefore tells him he defies him and his magic arts. So in Painter, tom. ii, p. 244: '—— the watch of the city by chance passed by, and, seeing a light within the grave, suspected straight that they were necromancers, which had opened the tomb *to abuse the dead bodies* for aide of their arte.'

MAL. The obvious interpretation of these words, '*I refuse to do as thou conjurest me to do*—i. e., *to depart*,' is, in my apprehension, the true one. [*Sing.*

SING. So Constance, in King John, III, iv, 23: 'No, I *defy* all counsel, all redress.'

COLL. (ed. 1). The sense of 'commiseration' is clear; not so of *conjurations*.

ULR. [*Commiseration* of Collier's (MS.)] refers simply and naturally to the 'mercy' which immediately precedes it in Romeo's speech.

DEL. This word is perfectly intelligible; Romeo repeatedly conjured Paris not to provoke him, but to depart.

HUDS. *Conjurations* are *earnest requests* or *entreaties*. The verb *conjure* is still much used in the same sense. Collier, however, retains the later reading, alleging [as above]. What can the man mean? *Conjurations* is just the word wanted for the place.

DYCE (*'Remarks'*). '*Commiseration*,' besides violating the metre, is on the very verge of the ludicrous. It is a stark misprint; and the progress of the corruption is plain enough. The Q_2 having '*commiration*' (an error for 'coniuration,'—the editor of that Q perhaps preferring the word in the singular), the said *vox nihili* was altered in subsequent editions to 'commiseration.' ['So in Hamlet, *pelican*, not

And apprehend thee for a felon here.

Rom. Wilt thou provoke me? then have at thee, boy! 70

[*They fight.*

69. *apprehend*] *doe attach* (Q_1) Var. Sing. Ktly. 70. [They fight.] (Q_1). They Fight, Paris falls. Rowe, &c. om. QqFf.

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being understood by the printer, has been changed into *politician!*'—MS. marginal note by Mr. W. N. LETTSOM, in the present editor's copy of Dyce's *Remarks.*] With respect to 'the sense of *conjurations*,' which Collier thinks is 'not clear,'—surely, in the speech, to which the present one is an answer, Romeo had sufficiently *conjured* Paris when he said: [lines 59–63]. As the commentators, though they observe that 'defy' means 'reject, refuse to comply with,' give no example of 'conjuration' in the sense of 'earnest entreaty (which it often bore) I subjoin the following passage:—

'*Queen.* —— but [I] intreat, my sonne,
Gloster may dye for this that he hath done.
* * * *
Hen. Haue I not sworne by that eternall arme
That puts iust vengance sword in Monarks hands,
Gloster shall die for his presumption?
What needs more *coniuration*, gratious Mother,' &c.
A Pleasant Commodie, called Looke about you, 1600, sig. D, 3.

DYCE ('*Few Notes*'). It may not be useless to notice here that the word occurs in the same sense in a once-admired modern novel: 'The arguments, or rather the *conjurations*, of which I have made use,' &c.—Mrs. Sheridan's *Sidney Bidulph*, vol. v, p. 74.

WHITE ('*Sh. Scholar*,' 1854, p. 388). This argument and citing of instances from ancient authors seems odd enough to Americans. It is almost as common in America, and has always been, to say 'I conjure you' to do thus or so, as 'I entreat you;' especially when the person addressed is earnestly entreated to do something for his own welfare, which is the case in the present instance.

STA. The meaning may be simply, 'I contemn your entreaties,' or, as he suspected Romeo had come to do *some shame to the dead bodies*, he might use *conjurations* in its ordinary sense of supernatural arts, and mean that he defied his necromantic charms and influence.

COLL. (ed. 2). The (MS.) has 'thy' erased in this line as redundant for the metre. . . . The error originated with the old printer of the (Q_1), who committed so many other and such gross mistakes, and who, not being well acquainted with the word 'commiseration' (written no doubt in his day with one *m—comiseration*), composed *coniurations* instead of it. All the probabilities are in favour of 'commiseration;' and although *conjurations* would answer the purpose, 'commiseration' fills the place better. We can have no other ground of preference for one word over the other.

DYCE (ed. 2) quotes with approval Malone's paraphrase.

WHITE. A sort of sense was made of *commirations* by changing it to '*commiseration.*'

HALLIWELL. Compare the following in Sir P. Sydney's *Arcadia*: '—— How greate soever my busines be, faire Ladie (said hee), it shall willinglie yeeld to so noble a cause: But first, even by the favour you beare to the Lorde of this noble

Page. O Lord, they fight! I will go call the watch. [*Exit.*
Par. O, I am slain!—[*Falls.*] If thou be merciful,
Open the tomb, lay me with Juliet. [*Dies.*
Rom. In faith, I will.—Let me peruse this face:
Mercutio's kinsman, noble County Paris!
What said my man, when my betossed soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet:
Said he not so? or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so?—O, give me thy hand,
One writ with me in sour misfortune's book!
I'll bury thee in a triumphant grave;—
A grave? O, no, a lantern, slaughter'd youth;
For here lies Juliet, and her beauty makes

71. Page.] Q_4Q_5. om. Q_2Q_3. Pet. Ff. Page [without. Han.
O...watch.] Italics in Q_2Q_3.
[Exit.] Capell. om. QqFf.
72. [Falls.] Capell. om. QqFf.
73. [Dies.] Theob. om. QqFf.
74. *In...face:*] *Let me peruse this face:—In faith I will;—* Seymour conj.
[holds the torch to it.] Capell.
81. *hand,*] *hand!* Momm.
[He takes it] Coll. (ed. 2).
82. *book!*] Capell. *book,* $Q_2F_2F_3F_4$. *book.* $Q_3Q_4Q_5F_1$. *book* Momm.

armour, I conjure you to tell me the storie of your fortune herein, least hereafter, when the image of so excellent a ladie in so strange a plight come before mine eies, I condemne myself of want of consideration in not having demanded thus much. . . . Your conjuration, fayre Knight (said she), is too strong for my poor spirit to disobeye,' &c.

71. **O Lord . . . watch**] MOMMSEN. The italics of Q_2Q_3 show that these lines were spoken behind the scenes.

84. **a lantern**] STEEV. This may not here signify an enclosure for a lighted candle, but a *louvre*, or what in ancient records is styled *lanternium, i. e.* a spacious round or octagonal turret full of windows, by means of which cathedrals, and sometimes halls, are illuminated. See the beautiful lantern at Ely Minster. [*Sta. Dyce.*] The same word, in the same sense, occurs in Churchyard's Siege of Edinbrough Castle: 'This lofty seat and *lantern* of that land.' Again in Holland's trans. Pliny's Natural History, b. 35, chap. 12: '—— hence came the *louvers* and *lanternes* reared over the roofes of temples,' &c. [*Sing. Verp. Huds.*

WHITE. In the ancient kitchens and halls the louvre was the only exit for the smoke and heated air of the apartment. See the following passage from the old romance, *Thomas of Reading*: 'And with that he caused his Men to take him presently, and to bind him Hand and Foot. Which being done, they drew him vp in a Basket into the Smoky Louer of the Hall, and there did let him hang, &c. And in such a heate was hee driuen with drawing him vp, that he was faine to cast off his Gownes, his Coates and two paire of his Stockings,' &c.—Sig. F, ed. 1632.

This vault a feasting presence full of light.
Death, lie thou there, by a dead man interr'd.—
[*Laying Paris in the monument.*

87. *Death*] *Dead* Dyce (ed. 2) (Lettsom conj.). 87. *lie*] *be* F_3F_4. [Laying...] Theob. om. QqFf.

86. **presence**] M. MASON. A presence means a *public room*, at times the *presence-chamber* of the sovereign. [*Sing.* (ed. 1), *Verp*, *Huds.*] So in The Noble Gentleman, by Beaumont and Fletcher, Jacques says his master is a duke: 'His chamber hung with nobles like *a presence*.' [*Hal.*

MAL. Again, in Westward for Smelts, 1620: '—— the *king* sent for the wounded man into the *presence*.' [*Hal.*

STEEV. This thought, extravagant as it is, is borrowed by Middleton in his comedy of Blurt Master Constable, 1602:

> 'The darkest dungeon which spite can devise
> To throw this carcase in, her glorious eyes
> Can make as lightsome as the fairest chamber
> In Paris Louvre.' [*Sing. Verp.*

NARES. The state-room in a palace, where the sovereign usually appears. Hence used also for any grand state-room. [*Sta.*

HUNTER. It is here used for 'presence-chamber,' the hall of audience, the most splendid apartment of a royal palace. 'The next chamber within it, which is the presence, very fair.'—Coryat, *Crudities*, vol. i, p. 32. A longer quotation may be excused for the rareness of the source from whence it comes, and the curious theatrical information it contains:—John Chamberlayne, writing to Sir Dudley Carleton, from London, January 5th, 1608, says: 'The Marquess goes forward at court the twelfth day, though I doubt the new room will be scant ready. All the holidays there were Plays, but with so little concourse of strangers that they say they wanted company. The King was very earnest to have one on Christmas Night, though, as I take it, He and the Prince received sacrament that day; but the Lords told him that it was not the fashion, which answer pleased him not a whit, but said, "What do you tell me of the fashion? I will make it a fashion." Yesterday he dined in the *Presence*, in great pomp, with his rich cupboards of plate, the one of gold, the other that of the House of Burgundy, pawned to Queen Elizabeth by the States of Brabant, and hath seldom been seen abroad, being exceeding massy, fair, and sumptuous. I could learn no reason of this extraordinary bravery, but that he would shew himself in glory to certain Scots that were never here before, as they say there be many lately come, and that the Court is full of new and strange faces.'—From a copy of the Original in the State Paper Office. It shows us something of the splendour of a Presence contrasting with the dark and dismal sepulchral vault.

DYCE. I find that Evelyn in his Diary, under 1668, speaks of himself as 'Standing by his Maty [Charles II] *at dinner in the Presence*.'

87. **Death**] DYCE (ed. 2). Surely the sense demands the very slight alteration ['*Dead*'] which is now made, and which I owe to Mr. W. N. Lettsom, who observes that 'in all the old eds., "death" occurs at the end of the next line, and in the middle of the third line after this,—also in all the old eds., except (Q_1) at the beginning of the fifth line after this.' On the words, '*by a dead man interr'd*,' Malone remarks: 'Romeo being now determined to put an end to his life, considers himself

How oft when men are at the point of death
Have they been merry! which their keepers call
A lightning before death: O, how may I
Call this a lightning?—O my love! my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:

90. *how*] *now* Johns. conj. 92. *suck'd*] *suck* F_2.

as already dead.' (Capell had anticipated Malone in remarking that Romeo here means himself.—*Notes*, &c., vol. ii, P. iv, p. 21.)

87. **by a dead man**] CLARKE. This fine license of poetic anticipation, by which Romeo, resolved to die, speaks already of himself as 'a dead man,' is stigmatized by Steevens as one of 'those miserable conceits with which our author too frequently counteracts his own pathos.' (!) That the genuine poet, John Keats, thought very differently of this striking idea is testified by his having introduced its twin thought into his poem of 'Isabella,' where stanza xxvii begins:

> 'So the two brothers and *their murder'd man*
> Rode past fair Florence,' &c.

88, 120. **How oft . . . I die**] COLERIDGE ('*Lit. Rem.*,' vol. ii, p. 158). Here, here, is the master example how beauty can at once increase and modify passion.

90. **A lightning**] STEEV. This idea occurs frequently in old dramas. So in the Second Part of The Downfall of Robert, Earl of Huntington, 1601: 'I thought it was *a lightening before death.*' [*Sing. Huds.*

ULR. The commentators have wholly misunderstood this passage. Romeo simply wishes to say: 'To other men at the point of death such a bright, clear moment is often granted; how different is the last moment that is granted to me!'

DEL. Romeo asks himself how he can characterize the sight which the now opened tomb discloses as such a *lightening*.

90. **lightning before death**] NARES. A proverbial phrase, partly deduced from observation of some extraordinary effort of nature, often made in sick persons just before death; and partly from a superstitious notion of an ominous and preternatural mirth, supposed to come on at that period, without any ostensible reason. [*Dyce.*

CLARKE. The mingling here of words and images full of light and colour with the murky gray of the sepulchral vault and the darkness of the midnight churchyard, the blending of these images of beauty and tenderness with the deep gloom of the speaker's inmost heart, form a poetical and metaphysical picture unequalled in its kind.

CHAM. We may note Byron's remark, that even the scaffold echoes with jests: 'In Sir Thomas More, for instance, on the scaffold, and Anne Boleyn in the Tower, when grasping her neck, she remarked that it "was too slender to trouble the headsman much." During one part of the French Revolution it became a fashion to leave some *mot* as a legacy; and the quantity of facetious last words spoken during that period would form a melancholy jest-book of a considerable size!'—*Note to The Corsair.*

93. **beauty**] STEEV. So in Sidney's Arcadia, b. iii: 'Death being able to divide the soule, but not the beauty, from her body.' [*Sing. Huds.*

Thou art not conquer'd; beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.—
Tybalt, liest thou there in thy bloody sheet?
O, what more favour can I do to thee
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin!—Ah, dear Juliet,
Why art thou yet so fair? shall I believe

94. *art*] *are* F_3F_4.
97. *liest*] *lyest* Qq. *ly'st* Ff, Rowe, &c. Capell. *li'st* White.
100. *thine*] *thy* Ff, Rowe, &c.
102, 103. *shall*...*amorous*] Theob. *I will beleeve, Shall I beleeve that unsubstantiall death is amorous* QqFf, Coll. (ed. 1). *I will believe That....amorous* Pope, Ulr.

MAL. So in Daniel's Complaint of Rosamond, 1594:

'Decayed roses of discolour'd cheeks
Do yet retain some notes of former grace,
And ugly death sits faire within her face.' [*Sing. Huds.*

96. **death's pale flag**] STEEV. So in Daniel's Complaint of Rosamond:

'And nought-respecting death (the last of paines)
Plac'd his *pale colours* (th' *ensign* of his might)
Upon his new-got spoil,' &c. [*Sing. Huds.*

TYRWHITT. An ingenious friend some time ago pointed out to me a passage of Marini which bears a very strong resemblance to this:

'*Morte* la 'nsegna sua, pallida e bianca,
Vincitrice spiegò su'l volto mio.'—
Rime lugubri, p. 149, edit. Venet. 1605. [*Sing.*

MAL. Daniel, who was an Italian scholar, may have borrowed this thought from Marini.

SING. Daniel could not have borrowed it.

97. **Tybalt, liest thou**] BOSWELL. So in the old poem:

'Ah cosin dere, Tybalt, where so thy restles sprite now be,
With stretched handes to thee for mercy now I crye,
For that before thy kindly howre I forced thee to dye.
But if with quenched lyfe not quenched be thine yre,
But with revengeing lust as yet thy hart be set on fyre,
What more amendes, or cruell wreke desyrest thou
To see on me, then this which here is shewd forth to thee now?
Who reft by force of armes from thee thy living breath,
The same with his owne hand (thou seest) doth poison himselfe to death.' [*Sta.*

101. **Forgive me, cousin**] CLARKE. Inexpressibly beautiful and moving is this gentleness of Romeo's in his death hour. His yearning to be at peace with his foe, his beseeching pardon of him and calling him kinsman in token of final atonement, his forbearance and even magnanimity towards Paris, his words of closing consideration and kindly farewell to his faithful Balthasar, all combine to crown Romeo as the prince of youthful gentlemen and lovers.

That unsubstantial Death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee,
And never from this palace of dim night
Depart again: here, here will I remain

107. *palace*] *pallat* Q_2. Cambr.
108. *Depart again*] See note of [throwing himself by her. Capell.

102, 103. **shall I . . . amorous**] COLL. (ed. 1). Romeo first asserts that he will believe, then checks himself and puts it interrogatively, whether he shall believe that death is amorous?

DYCE [*Remarks*, &c., p. 177]. Sh. was too well acquainted with the workings of the human mind to make Romeo '*first* assert that he will believe,' and then put it interrogatively; in such cases the question precedes the determination.

STA. The old copies give us a glimpse, as it were, of the author's own manuscript.

COLL. (ed. 2). In our former edition we preserved both, being anxious not to desert the ancient authorities; but on reconsideration we are disposed to think Malone right: he excluded *I will believe*.

DYCE. These are evidently *variæ lectiones*, which, by some mistake, have *both* crept into the text.

103. **Death is amorous**] STEEV. Burton, in his Anatomie of Melancholy, edit. 1632, p. 463, speaking of the power of beauty, tells us: 'But of all the tales in this kinde, that is most memorable of Death himselfe, when he should have stroken a sweet young virgin with his dart, he fell in love with the object.' Burton refers to ['the 'Ερωτοπαίγνιον of' SING.] Angerianus, but I have met the same story in some other ancient book of which I have forgot the title. [*Sing.*

MAL. So in Daniel's Complaint of Rosamond, 1594:

> 'Ah, now, methinks, I see death dallying seeks
> To entertain itselfe in love's sweete place.' [*Sing. Huds.*

106. **I still will**] STA. [Note on Mer. of Ven., I, i, 136]. *Still*, that is, *always, ever*. This signification of the word is frequent in Sh., although no commentator, that I remember, has noticed it.

ABBOTT ('*Sh.'n Grammar*' (ed. 3), 1870, p. 69). *Still* is used for *constantly*, in accordance with the derivation of the word 'quiet,' 'unmoved.' It is now used only in the sense of 'even now,' 'even then.' The connection between 'during all time up to the present' and 'even at the present' is natural, and both meanings are easily derived from the radical meaning 'without moving from its place.' Compare the different meanings of *dum*, *donec*, ἕως, &c. Thus in Ham. II, ii, 42; Tr. and Cres. IV, v, 195; Oth. I, iii, 147; Tit. And. III, ii, 44; Rich. III: IV, iii, 229.

107. **palace**] STEEV. In The Second Maiden's Tragedy (an old MS. in the library of the Marquis of Lansdowne) monuments are styled 'the *palaces* of death.' [*Sing.*

CLARKE. By these few words—a concentrated amalgamation of richest splendours with dunnest obscurity—the poet brings his grandly-blended imagery in this speech to a fitting climax.

108. **Depart again**] CAMBR. The Q_2 here reads:

With worms that are thy chamber-maids; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh.—Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavoury guide!

112. *world-wearied*] *world wearied* Q_2. *worlds wearied* $F_2F_3F_4$. *world's wearied* Rowe. 116. [pours it into a Cup. Capell.

'Depart againe, come lye thou in my arme,
Heer's to thy health, where ere thou tumblest in.
O true Appothecarie!
Thy drugs are quicke. Thus with a kisse I die.
Depart againe, here, here, will I remaine,
With wormes' &c.

The Q_3 has the same reading, putting a semi-colon after 'againe' in the fifth line, and is followed by the F_1, except that 'armes' is substituted for 'arme' in the first line. The later Folios make no material change. The reading in our text is substantially that of Q_4 and Q_5. Rowe follows the Ff, and Pope prints:

'Depart again: come lye thou in my arms,
Here's to thy health.—O true apothecary!
Thy drugs are quick. Here, here will I remain,
With worms' &c.

MAL. With respect to the line, 'Here's to thy health where'er thou tumblest in,' it is unnecessary to inquire what was intended by it, the passage in which this line is found being afterwards exhibited in another form; and being much more accurately expressed in its second than its first exhibition, we have a right to presume ['we have indeed.'—DYCE (ed. 1)] that the poet intended it to appear in its second form, that is, as it now appears in the text. [*Knt. Dyce* (ed. 1), *Sta.*

KNT. The printer had probably some imperfectly erased notes of the poet on his copy.

ULR. Probably in the actors' copy these verses had been added without erasing those for which they were substituted, which might have seemed superfluous: every actor knew well enough what it meant. Hence appeared the two versions in the text.

110. **my everlasting rest**] See notes on IV, v, 6.

116. **conduct**] MAL. So in a former scene in this play: III, i, 120. [*Sing. Sta. Huds.*] Marston, in his Satires, 1599, uses *conduct* for *conductor*: 'Be thou my *conduct* and my genius.' [*Hal.*

112–118. **Eyes . . . bark**] WHITER (*'Commentary,'* &c. p. 123). The strange coincidence has not been observed between this last speech of Romeo and a former one in which he anticipates his misfortunes [conf. I, iv, 106]. The curious reader will not fail to observe that the ideas drawn from the *Stars*, the *Law*, and the *Sea* succeed each other in both speeches, in the same order, though with a different application. The *bitter* cause of Romeo's death is to be found in the latter speech,

Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark.
Here's to my love! [*Drinks.*]—O true apothecary!
Thy drugs are quick.—Thus with a kiss I die. [*Dies.*

Enter, at the other end of the churchyard, FRIAR LAURENCE, *with a lantern, crow, and spade.*

Fri. L. 'Saint Francis be my speed! how oft to-night
Have my old feet stumbled at graves!—Who's there?
Bal. Here's one, a friend, and one that knows you well.
Fri. L. Bliss be upon you! Tell me, good my friend,
What torch is yond that vainly lends his light
To grubs and eyeless skulls? as I discern,
It burneth in the Capels' monument.
Bal. It doth so, holy sir; and there's my master,
One that you love.
Fri. L. Who is it?
Bal. Romeo.
Fri. L. How long hath he been there?
Bal. Full half an hour.

118. *thy*] *my* Pope, &c. Capell, Dyce (ed. 2) (S. Walker conj.).
119. [Drinks.] Drinks the poison. Theobald. om. QqFf.
120. [Dies.] Theob. Kisses her, and expires. Capell. om. QqFf.
Enter...] Mal. after Capell. Enter Frier with Lanthorne, Crowe, and Spade. QqFf.
122. After this line Steev. and Var. from (Q_1), insert *Who is it that consorts, so late, the dead?*
126. *I*] om. F_2F_3.
127. *Capels'*] *Capulet's* F_4. *Capulets'* Theob. Johns. *Capulets* Rowe, &c.
128, 129. *It doth...love.*] As in Johns. One line in Qq. Two, the first ending *sir*, in Ff, Rowe, &c.
129. *that you*] *you dearly* Pope, Theob. Han. Warb.

though I am well aware that the word *bitterly* [I, iv, 108] was suggested to the Poet by the impression on his mind of the peculiar species of death which he had himself destined for the character, and that it was not intentionally selected for the purpose of attributing to Romeo a presentiment of the *mode* by which the *date* of his existence was to *expire*. This singular coincidence in the accumulation of images apparently so remote cannot surely be considered as the effect of chance, or as the product of imitation. It is certainly derived from some latent association, which I have in vain attempted to discover. There is scarcely a play of Sh.'s where we do not find some favorite vein of metaphor or allusion by which it is distinguished.

118. thy] DYCE (ed. 2). '"My" surely,' says Walker (*Crit. Exam.*, &c., vol. iii, p. 228), not knowing that the correction had been made long ago.

122. stumbled] STEEV. This accident was reckoned ominous. So in 3 Hen. VI: IV, vii, 11. [*Clarke.*] Again in Richard III: III, iv, 86. [*Sing. Huds.*

Fri. L. Go with me to the vault.
Bal. I dare not, sir:
My master knows not but I am gone hence;
And fearfully did menace me with death,
If I did stay to look on his intents.
Fri. L. Stay, then; I'll go alone.—Fear comes upon me;
O, much I fear some ill unlucky thing.
Bal. As I did sleep under this yew-tree here,
I dreamt my master and another fought,
And that my master slew him.
Fri. L. Romeo! [*Advances.*
Alack, alack, what blood is this, which stains
The stony entrance of this sepulchre?—
What mean these masterless and gory swords

134. *intents*] *entents* $Q_2Q_3Q_4F_1F_2$.
135. *Stay, then ;*] Haz. Corn. Dyce, White, Cambr. *Stay then,* Q_5, Theob. Han. Warb. Johns. Capell, Var. Knt. Del. Sing. Sta. Ktly. *Stay then* Q_2. *Stay, then* Q_3Q_4Ff, Rowe, Pope. *Stay, then,* Coll. Ulr. Huds. Hal.
Fear comes] *feares comes* F_1, Rowe. *feares come* $F_2F_3F_4$.
136. *unlucky*] *unthriftie* Q_2, Coll. Huds. Hal.
137–139. om. B. Strutt conj. (ap. Seymour).
137. *yew-tree*] Pope. *yong tree* Q_2. *young tree* Q_3Q_4FfQ$_5$, Rowe, Ulr.
139. *Romeo!*] Rowe, &c. *Romeo.* QqFf. *Romeo?* Han. Capell, Steev. Mal. Har. Sing. (ed. 1). *Romeo—* Sta.
[Advances.] Mal. leaves him, and goes forward. Capell. om. QqFf, Ulr. follows (Q_1).

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136. **unlucky**] ULR. 'Unthrifty,' as an adjective to 'thing,' seems to me forced, and must have been afterwards changed by Sh. himself into *unlucky*.

137. **yew-tree**] ULR. The majority of the edd. here read 'yew-tree' on the supposition that Balthasar is speaking of the same trees of which the County Paris had previously thought (V, iii, 3). Nevertheless, as I have before observed, it can scarcely have been Sh.'s intention to represent Balthasar and the County's Page as sleeping under the same tree—which would be almost comic in its by-play—and that he has therefore probably been obliged to represent the trees as different. There is consequently no sufficient reason to make any change here.

138. **I dreamt**] STEEV. This is one of the touches of nature that would have escaped the hand of any painter less attentive to it than Sh. What happens to a person under the manifest influence of fear will seem to him, when he is recovered from it, like a dream. [*Sta.*] Homer, book 8th, represents Rhesus dying fast asleep, and, as it were, beholding his enemy plunging a sword into his bosom. Eustathius and Dacier both applaud this image as very natural; for a man in such a condition, says Pope, awakes no further than to see confusedly what environs him, and to think it not a reality but a vision. [*Verp. Huds.*] Let me add that this passage appears to have been imitated by Quintus Calaber, xiii, 125:

Πότμον ὁμῶς ὀρόωντες ὀνείρασιν. [*Sing.*

To lie discolour'd by this place of peace? [*Enters the Monument.*
Romeo! O, pale!—Who else? what, Paris too?
And steep'd in blood?—Ah, what an unkind hour
Is guilty of this lamentable chance!—
The lady stirs. [*Juliet wakes.*
Jul. O comfortable friar! where is my lord?—

143. [Enters...] Capell. om. QqFf, Rowe, &c. Del. ...tomb. Cambr.
147. [Juliet wakes.] ....awaking. Pope, &c. ...rises. (Q_1) Ulr. om. Qq Ff. ...and stirs. Var. Knt. Ktly. ...and looks about her. Capell.
148. *where is*] *where's* Ff, Rowe, Pope, Han. Dyce (ed. 2).

143. **To lie**] ABBOTT (*Sh.'n Grammar*, 1870 (ed. 3), p. 256). *To* was originally used not with the infinitive but with the gerund in *-e*, and, like the Latin '*ad*' with the gerund, denoted a purpose. Thus '*to* love' was originally '*to* lovene,' *i. e.*, '*to* (or *toward*) loving' (ad amandum). Gradually, as *to* superseded the proper infinitival inflection, *to* was used in other and more indefinite senses, 'for,' 'about,' 'in,' 'as regards,' and, in a word, for any form of the gerund as well as for the infinitive. This gerundive use of the infinitive is common after the verb 'to mean.'—Ant. and Cleo. IV, i, 34.

147. **The lady stirs**] MAL. In the alteration of this play, as exhibited on the stage, Garrick appears to have been indebted to Otway, who, perhaps without any knowledge of the story as told by Da Porta and Bandello, does not permit Romeo to die before Juliet awakes. [*Sing. Verp.*

148. **comfortable**] WALKER. ('*Crit.*,' vol. i, p. 99, ART. xi). Certain words used with reference to the agent. Thus, also, *comfortable*—and in like manner *uncomfortable* and *discomfortable*—are uniformly applied to a person, or to a thing personified, the idea of will and purpose being always implied in them. Timon IV, iii, 497 (so I would arrange the lines):

> 'Had I a steward so true, so just, and now
> So comfortable?'

Romeo and Juliet, V, iii, 148; All's Well, I, i, 86: 'Be comfortable to my mother, your mistress, and make much of her.' King Lear, I, iv, 327: '—— yet have I left a daughter, Who I am sure is kind and comfortable.' (In As You Like It, II, vi, 9—'For my sake be comfortable'—the word seems to be used in a passive sense, nearly as Knight explains it, *susceptible of comfort*. See above, 'comfort a little.') King Richard II: III, ii, 36: 'Discomfortable cousin!' Ford, Lover's Melancholy, V, i; see context:

> '—— for, had not Rhetias
> Been always comfortable to me, certainly
> Things had gone worse.'

Middleton, &c., Old Law, II, ii; Moxon's Massinger, p. 423, col. 2:

> 'In troth, Eugenia, I have cause to weep too;
> But, when I visit, I come comfortably,
> And look to be so quited.'

Ford, Lady's Trial, III, iii, near the beginning:

> 'How surely dost thou malice these extremes,
> Uncomfortable man!'

I do remember well where I should be,
And there I am:—where is my Romeo? [*Noise within.*
Fri. L. I hear some noise.—Lady, come from that nest
Of death, contagion, and unnatural sleep:
A greater power than we can contradict
Hath thwarted our intents: come, come away:
Thy husband in thy bosom there lies dead;
And Paris too: come, I'll dispose of thee
Among a sisterhood of holy nuns:
Stay not to question, for the watch is coming;

150. [Noise within.] Capell. om. QqFf. *Lady*, Pope, &c. *noyse Lady*, QqFf. *noise, Lady*, Rowe. *noise. Lady*, Cambr.
151. *noise.—Lady,*] Capell. *noise!*

And so, *perhaps*, in Milton, P. L., 1077:

> 'And sends a comfortable heat from far,
> Which might supply the sun.'

And Bunyan, P. P., Part II, 'So I saw in my dream that they went on their way, and the weather was comfortable unto them.'

152. **unnatural sleep**] STEEV. The sleep of Juliet was *unnatural*, being brought on by drugs. [*Del.*

DEL. In connection with *death* and *contagion* it means, perhaps, more probably that it is unnatural to sleep in such a place of all others.

155. **Thy husband . . . dead**] MAL. Sh. has been arraigned for departing from the Italian novel, in making Romeo die before Juliet awakes, and thus losing a happy opportunity of introducing an affecting scene. But he undoubtedly had never read the Italian novel, or any *literal* translation of it, and was misled by the poem of Romeus and Juliet, which departs from the Italian story in this regard. [*Sing. Huds.*

SING. Schlegel remarks that 'the poet seems to have hit upon what was best. There is a measure of agitation, beyond which all that is superadded becomes torture, or glides off ineffectually from the already saturated mind. In case of the cruel reunion of the lovers for an instant, Romeo's remorse for his over-hasty self-murder, Juliet's despair over her deceitful hope, at first cherished, then annihilated, that she was at the goal of her wishes, must have deviated into caricatures. Nobody surely doubts that Sh. was able to represent these with suitable force; but here everything soothing was welcome in order that we may not be frightened out of the melancholy, to which we willingly resign ourselves, by too painful discords. Why should we heap still more upon accident, that is already so guilty? Wherefore shall not the tortured Romeo quietly 'Shake the yoke of inauspicious stars From his world-wearied flesh?' He holds his beloved in his arms, and, dying, cheers himself with a vision of everlasting marriage. She also seeks death, in a kiss, upon his lips. These last moments must belong unparticipated to tenderness, that we may hold fast to the thought, that love lives, although the lovers perish. [*Verp. Huds.*

[For Garrick's version of this scene, see Appendix.] ED.

158. **the watch**] MAL. It has been objected that there is no such establishment

Come, go, good Juliet; [*Noise again.*]—I dare no longer stay.
[*Exit.*

Jul. Go, get thee hence, for I will not away.—
What's here? a cup, closed in my true love's hand?
Poison, I see, hath been his timeless end:—
O churl! drunk all, and left no friendly drop
To help me after?—I will kiss thy lips;
Haply some poison yet doth hang on them,
To make me die with a restorative. [*Kisses him.*
Thy lips are warm.

First Watch. [*Within*] Lead, boy: which way?

Jul. Yea, noise? then I'll be brief.—O happy dagger!
[*Snatching Romeo's dagger.*

159. [Noise again. Capell. om. Qq Ff, Cambr.
no longer stay] *stay no longer* Capell, Var.
[Exit.] QqFf. ...hastily. Capell. ...Fri. L. (after line 160), Dyce, Cambr.
160. *not away*] *notuaway* F_1.
163. *O*] *Ah* (Q_1) Sta.
drunk....left] White from Q_2, Cambr. *drinke....left* Q_3Q_4Ff, Rowe, Knt. Coll. Ulr. Del. *drinke...leave* (Q_1) Q_5, Pope, &c. Capell, Var. Sing. Huds. Sta. Dyce, Clarke, Ktly. *drank....left* Hal.
all,] QqF$_4$. *all?* $F_1F_2F_3$. *all;* Capell, Var. Knt. Sing. Sta.
166. [Kisses him.] Capell. om. Qq Ff.
167. First Watch. [Within] Capell. Enter boy and Watch. Watch. QqFf.
168. *Yea, noise?*] Separate line, Ff.
[Snatching....] Steev. taking Romeo's. Capell. Finding a dagger. Pope, &c. om. QqFf.

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in Italy. Sh. seldom scrupled to give the manners and usages of his own country to others. In this particular instance the old poem was his guide: 'The wery *watch* discharg'd did hye them home to slepe.' Again:

> 'The *watchemen* of the towne the whilst are passed by,
> And through the gates the candlelight within the tombe they spye.'

STEEV. In Much Ado, where the scene lies at Messina, Sh. has also introduced *watchmen*, though without suggestion from any dull poem like that just referred to. See, however, Othello, I, ii, in which Malone appears to contradict, on the strongest evidence, the present assertion relating to there being *no watch in Italy*.

BROWN ['*Sh.'s Autobiog. Poems,*' p. 111]. If Dogberry and Verges should be pronounced nothing else than the constables of the night in London, before the new police was established, I can assert that I have seen those very officers in Italy. [*Knt. Verp.*

VERP. Still he [Brown] does not think that Romeo and Juliet indicates any knowledge of Italy and Italian manners beyond what could be gained from the original, whence the plot was taken; this play having been written before the period in which he conjectures Sh. to have visited Italy, and to have acquired some knowledge of the Italian language.

162. **timeless**] DYCE. That is, untimely.

This is thy sheath [*Stabs herself*]; there rest, and let me die.
[*Falls on Romeo's body, and dies.*

Enter Watch, *with the* Page *of* PARIS.

Page. This is the place; there, where the torch doth burn.
First Watch. The ground is bloody; search about the churchyard:
Go, some of you, whoe'er you find attach.— [*Exeunt some.*
Pitiful sight! here lies the county slain;

169. *This is*] *Tis is* Q_3. *'Tis in* Ff, Rowe.
[Stabs herself] Kils herselfe. Ff (at the end of the line). om. Qq.
169. *rest*] (Q_1) Dyce, Haz. Sing. (ed. 2), Huds. Coll. (ed. 2), Hal. Clarke, Cham. Ktly. *rust* QqFf, et cet.
[Falls...] Mal. throws herself upon her Lover, and expires. Capell. Dies. White, Hal.
Enter Watch,...] Enter Watch, and the Page. Capell, from (Q_1). Enter Boy and Watch. QqFf (after *warm*, line 167).
170. *This...burn*] Two lines, Ff.
171. Two lines, Ff.
about the churchyard] *the church-yard, about* Han.
172. *whoe'er*] *whom e'er* Pope, &c.
[Exeunt....] ....of the Watch. Han. Dyce. ....the rest enter the Tomb. Capell. om. Cambr.

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169. **there rest**] STEEV. The alteration from *rest* in (Q_1) to *rust* in Q_2 was probably made by Sh. when he introduced the words, 'This is thy *sheath*.'

DYCE ['*Remarks*,' &c. p. 177]. '*Rest*' appears to me the more natural expression: at such a moment the thoughts of Juliet were not likely to wander away to the *future rusting* of the dagger; she only wishes it, by *resting* in her bosom as in its sheath, to give her instant death. [*Huds. Coll.* (ed. 2).

LETTSOM. True. [MS. marginal note in the present editor's copy of the above.]

WHITE ('*Shaks. Scholar*'). 'There *rust*' is an obvious misprint for 'There *rest*.'

DYCE (ed. 1). I believe 'rust' to be a decided error. Steevens's remark [as above] I do not understand.

HUDS. Dyce is surely right.

COLL. (ed. 2). *Rust* is altered to 'rest' in the (MS.), which word we, on all accounts, prefer. [Dyce quoted.] It may be added that if short-hand were employed in the original publication of this play, the words 'rest' and *rust* would be spelt with the same letters.

WHITE. When I was green in judgment, I hastily agreed that 'rust' is a misprint. *Juliet's* thoughts do not, as Dyce says, wander: they go forward, though not to the literal end. Her imagination is excited, and, looking beyond her suicidal act, she sees her dead *Romeo's* dagger, which would otherwise rust in its sheath, rusting in her heart; and, with fierce and amorous joy, she cries, '*This* is thy sheath; *there* rust and let me die.'

CLARKE. The expression, 'Oh, *happy* dagger,' though meaning, 'Oh, happily-found dagger!' 'opportune dagger!' yet conveys an included sense that is in keeping with the word 'rest,' which also affords antithetical effect with 'let me *die*.' Poetically calling her bosom the 'sheath' to Romeo's dagger, 'rest' seems more in harmony than 'rust' with the image presented.

[The Tragedy here ends in Booth's Acting Copy.] ED.

And Juliet bleeding, warm, and newly dead,
Who here hath lain these two days buried.—
Go, tell the prince:—run to the Capulets:—
Raise up the Montagues:—some others search:—
[*Exeunt other Watchmen.*
We see the ground whereon these woes do lie;
But the true ground of all these piteous woes
We cannot without circumstance descry.

Re-enter some of the Watch, *with* BALTHASAR.

Sec. Watch. Here's Romeo's man; we found him in the churchyard.

First Watch. Hold him in safety, till the prince come hither.

Re-enter FRIAR LAURENCE, *and another* Watchman.

Third Watch. Here is a friar, that trembles, sighs and weeps:
We took this mattock and this spade from him,
As he was coming from this churchyard side.

First Watch. A great suspicion: stay the friar too.

Enter the Prince *and* Attendants.

Prince. What misadventure is so early up,
That calls our person from our morning's rest?

Enter CAPULET, LADY CAPULET, *and others.*

Cap. What should it be that they so shriek abroad?

174. *bleeding,*] QqFf, Rowe, &c. Corn. Cambr. *bleeding;* Capell, et cet.
175. *these*] *this* Q_2, Cambr.
177–179. *search...these piteous woes*] *go...this piteous woe* Johns. conj.
177. [Exeunt...] Capell. om. Cambr. A line here om. S. Walker conj.
180. Re-enter....] Dyce. Enter.... Rowe. Enter Romeos man. QqFf.
181. Two lines, Ff.
182, 186. First Watch.] Rowe. Chief. watch. Qq. Con. Ff.
182. *come*] *comes* $F_2F_3F_4$, Rowe, &c.
185. *churchyard*] *churchyards* Q_2, *churchyard's* Cambr.
186. *too*] *too too* Q_2. *too, too* Q_3Q_4.
187. SCENE V. Pope, Han. Warb.
188. *morning's*] *morning* Q_2Q_3, Coll. Ulr. White, Cambr.
Enter...] Capell (substantially). Enter Capels. Q_2Q_3. Enter Capulet and his Wife. Q_4FfQ_5.
189. *they so shriek*] *is so shrike* Q_2. *is so shriek'd* Cambr. conj.
shriek] F_4. *shrike* The rest.

175. **these two days**] CLARKE. The time is here made to tally with the period

La. Cap. The people in the street cry 'Romeo,'
Some 'Juliet,' and some 'Paris,' and all run
With open outcry toward our monument.
Prince. What fear is this which startles in our ears?
First Watch. Sovereign, here lies the County Paris slain;
And Romeo dead; and Juliet, dead before,
Warm and new kill'd.
Prince. Search, seek, and know how this foul murder comes.
First Watch. Here is a friar, and slaughter'd Romeo's man,
With instruments upon them fit to open
These dead men's tombs.
Cap. O heaven!—O wife, look how our daughter bleeds!
This dagger hath mista'en, for, lo, his house
Is empty on the back of Montague,
And is mis-sheathed in my daughter's bosom!

190. *The people*] Pope. *O the people* QqFf, Rowe, Coll. Ulr. Del. Sing. (ed. 2), White, Ktly.
193. *our*] Capell (Johns. and Heath conj.). *your* QqFf, Rowe, &c. Knt. Coll. (ed. 1), Ulr. Del. White.
197. *Search*] Separate line, Ff.
198. *slaughter'd*] *Slaughter* Q_2.
200. Enter Capulet and his wife. Q_2Q_3.
201. *O heaven!*] Separate line, Ff.
heaven] *heavens* Q_2, Var. Cambr.
202–204. *his house....And it*] *the sheath Lies...The point* Pope, &c.
204. *is*] *it* Q_2, Steev. Camp. Cambr.
mis-sheathed] F_4. *misheathed* $F_1F_2Q_5F_3$. *missheathd* Q_2. *misheath'd* Q_3Q_4.
is mis-sheathed] *it is mis-sheath'd* Mommsen conj.

mentioned by the Friar in IV, i, 105, as the one during which the sleeping-potion will take effect.

178. **We see . . . lie**] DYCE (ed. 2). 'Surely a line is lost previous to this, rhyming to: "But the true ground of all these piteous woes." '—WALKER'S '*Crit.*,' vol. i, p. 74.

193. **our ears**] ULR. It is very possible that 'your' is a misprint, and that the more natural *our* is the correct reading.

DEL. Johnson's emendation is superfluous.

HUDS. Johnson's change, though perhaps not necessary to the sense, helps it a good deal.

202. **for lo, . . . Montague**] MAL. These words are parenthetical. [*Sing. Huds.*

203. **on the back**] STEEV. The *dagger* was anciently worn *behind the back.* So in The Longer Thou Livest the More Fool Thou Art, 1570: 'Thou must weare thy sword by thy side, And thy *dagger* handsumly *at thy backe.*' [*Sta.*] Again, in Humours Ordinarie, &c., an ancient collection of satires, no date: 'See you the huge bum *dagger at his back?*' [*Sing. Huds.*

COLL. (ed. 2). It would be only waste of space to reproduce Steevens's misquoted instances, to show that the dagger was commonly turned behind, and worn at the back. The fact was so.

204. **is mis-sheathed**] MOMMSEN. To construe *to mis-sheath*, like *to miscarry*,

La. Cap. O me! this sight of death is as a bell
That warns my old age to a sepulchre.

Enter MONTAGUE *and others.*

Prince. Come, Montague; for thou art early up,
To see thy son and heir more early down.

Mon. Alas, my liege, my wife is dead to-night;
Grief of my son's exile hath stopp'd her breath:
What further woe conspires against mine age?

Prince. Look, and thou shalt see.

Mon. O thou untaught! what manners is in this,

206. Enter....and others.] Capell. Enter Mountague. QqFf.

208. *more early down*] (Q_1) Steev. *now early downe* $Q_3Q_4FfQ_5$, Rowe, &c. Capell. *now earling downe* Q_2. *now early fallen* Pope, Han.

210. After this line Dyce (ed. 2), following Ritson, would insert, from (Q_1), *And young Benvolio is deceased too.*

211. *mine*] Q_2. *my* The rest. Rowe, &c. Capell, Knt. Dyce (ed. 1).

212. *Look*] *Look in this monument* Steev. conj. *Look here* Ktly. *Look here* or *there* Dyce (ed. 2) conj. *Look, look* Anon. conj.*

[showing Romeo. Capell.

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intransitively might be permissible, but it is a very venturesome conjecture to put the full form *mis-sheathèd*, as in the Imperfect, because Sh. almost always syncopated it. The only instance in this play (IV, v, 84) is *ordainèd*, in Spenserian style, and this too in a place where Q_2 has close by some gross misprints. On the other hand, it is manifestly incorrect, for the sake of the *is* of Q_3, to throw out the new Nominative *it* transmitted from (Q_1) through Q_2, and so urgently required by the construction. (Pope properly felt this.) The error in Q_2 therefore does not consist in having the syncopated form instead of the full one,—this would be a most excessively rare error for Q_2,—but in the omission of the little word *is* after *it* and before *mis*. Since Sh. in his (earlier) plays occasionally places the paroxytone accent on the words compounded with *mis, for, con, be* [numerous examples are here given by the learned commentator. ED.], there can be no doubt, I think, that we must not write *it's mis-sheathed*, but *it is mis-sheath'd*.

210. **Grief . . . breath**] STEEV. The line that follows this in (Q_1) I suppose the poet rejected, on his revision of the play, as unnecessary slaughter.

RITSON. The line which gives an account of Benvolio's death was probably thrown in to account for his absence from this interesting scene. [*Dyce* (ed. 2).

ULR. The pacific, considerate Benvolio, the constant counsellor of moderation, ought not to be involved in the fate which had overtaken the extremes of hate and passion.

DYCE (ed. 2). I am inclined to think that this line from (Q_1) ought to be inserted in a modern text.

213. **manners is**] ABBOTT (*'Sh.'n Grammar'* (ed. 3), 1870, p. 235). The subject-noun may be considered as singular in *thought*.

To press before thy father to a grave?
Prince. Seal up the mouth of outrage for a while,
Till we can clear these ambiguities
And know their spring, their head, their true descent;
And then will I be general of your woes
And lead you even to death: meantime forbear,
And let mischance be slave to patience.—
Bring forth the parties of suspicion.
Fri. L. I am the greatest, able to do least,
Yet most suspected, as the time and place

215. *outrage*] *outcry* Coll. (ed. 2) (MS.) Huds. Ktly.

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214. **before thy father**] STEEV. So in The Tragedy of Darius, 1603:

> 'Ah me! malicious fates have done me wrong:
> Who came first to the world should first depart.
> It not becomes the old t' o'er-live the young;
> This dealing is prepost'rous and o'erthwart.' [*Sing.*

MAL. Again in the Rape of Lucrece:

> 'If children pre-decease progenitors,
> We are their offspring, and they none of ours.' [*Sing.*

215. **mouth of outrage**] COLL. ('*Notes and Emend.*' &c. p. 394). Perhaps 'outrage' is to be taken in the general sense of disturbance; but the (MS.) gives the word differently. The necessity for the change is not very apparent; but, nevertheless, Lady Capulet has exclaimed on entering: [lines 190–192.]

ULR. I consider this change as one which the (MS.) made out of whole cloth: he might have thought that 'outrage' was too strong a phrase to apply to what old Montague has just said. This is certainly true; but on the other hand, the 'mouth of *outcry*' is sheer tautology, and is besides a very strong expression, as it is scarcely to be assumed that old Montague had really 'shrieked out.' At all events, the emendation, if it be one, is unimportant.

SING. (ed. 2). A plausible conjecture, but change seems hardly necessary.

HUDS. It is not easy to see what business *outrage* can have in such a place.

STA. No change is needed. In 1 Henry VI: IV, i, 126, we find the word with precisely the same signification as in the present passage:

> '— Are you not asham'd,
> With this immodest, clamorous *outrage*
> To trouble and disturb the king and us?'

DYCE (ed. 1). It is worth notice that Johnson (*Dict.* sub, '*Outrage*') has cited a passage from a comparatively recent poet (Philips) where 'this word seems to be used for mere commotion.' [Collier's 'very specious' change cited.]

COLL. (ed. 2). The reading '*outrage*' (as constantly misprinted) is almost nonsense, and Lady Capulet has spoken just before of the 'open outcry' which had aroused her. The mouth of this 'open outcry' the Prince wished to be sealed.

DYCE (ed. 2). Thus in a play written long after Sh.'s days, Settle's *Female Prelate*, &c. 1680, p. 30: '*Silence his outrage* in a jayl, away with him!'

Doth make against me, of this direful murder;
And here I stand, both to impeach and purge
Myself condemned and myself excused.
Prince. Then say at once what thou dost know in this.
Fri. L. I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that Romeo's faithful wife:
I married them; and their stol'n marriage-day
Was Tybalt's dooms-day, whose untimely death
Banish'd the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betroth'd and would have married her perforce
To County Paris: then comes she to me,

224. *Doth*] *Doe* Q_5, Han. 231. *that*] *thats* Q_2Q_3. *that's* Ff.
235. *Juliet*] *Julia* Knt. (ed. 1).

228. **I will be brief**] JOHNSON. It is much to be lamented that the poet did not conclude the dialogue with the action, and avoid a narrative of events which the audience already knew. [*Sing.* (ed. 1), *Verp.*

MAL. Sh. was led into this uninteresting narrative by following Romeus and Juliet too closely. [*Sing. Verp.*

STEEV. In the poem the bodies of the dead are removed to a public scaffold, and from that elevation is the Friar's narrative delivered. The same circumstance is introduced in Hamlet. [*Sing. Verp. Coll.* (ed. 2).

ULR. Johnson and Malone think that Sh. committed an æsthetic blunder in here following Brooke's poem. But they do not reflect that without this 'narrative' all that follows, most especially the reconciliation of the Capulets and Montagues over the corpses of their children, the victims of their hate, would be lost, and thereby the tragedy be robbed of one of its profoundest and most exquisite elements. (Compare *Shakespeare's Dramatic Art*, p. 359.) It is, moreover, interesting to note that in the (Q_1), where the text is everywhere shorter and more scanty, this narrative, which had to be compressed into the smallest possible compass, is even longer than it is in the later editions.

WHITE. In the two versions of this tragedy this speech differs little in thought and nothing in purpose, but greatly in language. In the earlier it is much the poorer, and with a poverty of expression which is not Sh.'s at any period of his life. I believe it to have been patched up from memory or imperfect notes by an inferior hand. Notice in this speech in (Q_1) the idioms 'whereas' and 'for to,' which Sh. seems so sedulously to have avoided, and which, it should be observed, are found in all the surreptitious and mutilated versions of his plays, and disappear in the authentic eds.

236. **that siege**] DEL. Sh. has before used the image of a *siege* in I, i, 210.

And with wild looks bid me devise some means
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her, so tutor'd by my art,
A sleeping potion; which so took effect
As I intended, for it wrought on her
The form of death: meantime I writ to Romeo,
That he should hither come as this dire night,

239. *means*] *meane* Q_2, Cambr. Pope, Han.
245. *writ*] *write* Rowe (ed. 2)*, 246. *as*] *at* Ktly.

246. **as this**] ALLEN ('*Notes on The Tempest. Minutes of the Sh. Soc. of Phila.*,' 1866, p. 12. Temp. I, ii, 70, 'as, at that time'). By removing the comma we get an expression precisely equivalent to the *as-at-this-time* in the Prayer-Book Collect for Christmas, which (thirty odd years ago) I settled in my mind (against the commentators) must be a more or less precise and emphatic *now*. I considered, namely, that *at-this-time* was simply equal to *now;* that *as*-at-this-time was equal to *as-now* or *now-as;* and that *now-as* would be one of the correlatives of the recognized *whenas*. It was easy enough to go further and say, that *as-at*-that-*time* would be equal to *as-then* or *then-as*, and that *then-as* would be the other correlative of *whenas*. I did not, indeed, imagine that either *now-as* and *then-as*, or *as-now* and *as-then*, could be found in any of our old *authors*, but Johnson taught me that *as how* was used by so late a writer as Addison, and I remembered that the exact equivalent of *as then* was current in German, under the form of *alsdann*. There was reason to believe, therefore, that more such adverbial forms, with *as* prefixed or suffixed—perhaps, even, systems of *correlatives* with *as* (analogous to *whereby* and *thereby*, &c.)—once existed in the old colloquial language of both England and Germany. Turning to the *Deutsches Wörterbuch* of the brothers Grimm, I not only found (vol. i, p. 258*a*) that *als* (= *as*) was used with such Adverbs as *yesterday*, *to-day*, *to-morrow*, &c., in Opitz and other old authors, and to this day (vol. i, p. 247*a*) in the spoken language of the Rhine and Main lands, but also perceived that a similar use of *as* in English was known to these German philologists. Verifying this statement, I met in Chaucer's *Legende of Goode Women* (so admirably edited by Prof. Corson), 'This thoghte hire was felicite *as here*' (2587), 'us nedeth trewely Nothing *as now*' (1491), '*As-in-that-poynt* . . . Thou folwest him certayn' (2547), and '*as-in-love* trusteth no man but me' (2568). Professor Corson's MS. *Select Glossary of La Mort d'Arthur* (kindly lent me) furnishes seventeen examples, including not only *as at this time* and *as at that time*, *as to-night* and *as to-morrow*, but also *as at bed and at board*. In the Paston Letters (Bohn's ed., vol. ii, p. 156), the Duke of Norfolk writes that 'the King would have set forth *as upon Monday*;' and in the Homily for Good Friday (near the beginning) we have '*as* about this time.' *As then* occurs also in Jeremy Taylor's 'Sermon on the Marriage-Ring:' 'because *as then* it was, when they were to flie.' Nor is the passage in The Temp. absolutely the only one in which Shakespeare so uses *as:* in Meas. for Meas., V, i, 70, Isabella declares Lucio to have been '*as then* the messenger;' in Sonn. xlvi, 'The clear eye's moiety and the dear heart's part' is determined '*as thus*;' and the reading of F_1 in Twelfth Night, II, ii, 33, may stand, if we consider 'such as' to be a composite form equiva-

To help to take her from her borrow'd grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John,
Was stay'd by accident, and yesternight
Return'd my letter back. Then all alone
At the prefixed hour of her waking
Came I to take her from her kindred's vault,
Meaning to keep her closely at my cell
Till I conveniently could send to Romeo:
But when I came, some minute ere the time
Of her awaking, here untimely lay
The noble Paris and true Romeo dead.
She wakes, and I entreated her come forth,
And bear this work of heaven with patience:
But then a noise did scare me from the tomb,
And she too desperate would not go with me,

247. *borrow'd*] Capell. *borrowed* QqFf.
252. *hour*] *hower* Q_2Q_3.
waking] *awaking* Rowe (ed. 2)*, &c. Capell.
256. *minute*] *minutes* Han.
257. *awaking*] *a waking* F_2. *awakening* Q_2, Var. Coll. Ulr. Del. Sing. Huds. White, Clarke, Hal. Ktly.
259. *entreated her*] *intreat her to* F_4, Rowe, Pope, Han.
261. *scare*] *scarre* F_1F_2.

lent to 'precisely such:' 'Alas! our *frailty* is the cause, not we; For *such-as* we are *made*, if such we *be*.'

ABBOTT ('*Shakespearian Grammar*,' 1870, p. 79). *As* is apparently used redundantly with definitions of time (as ὡς is used in Greek with respect to motion). It is said by Halliwell to be an Eastern Counties' phrase: 'This is my birthday, *as* this very day Was Cassius born.'—Jul. Cæs., V, i, 72; Meas. for Meas., V, i, 74. The *as* in the first example may be intended to qualify the statement that Cassius was born on 'this very day,' which is not literally true, *as* meaning '*as* I may say.' Here, and in our Collect for Christmas Day, '*as* at this time to be born,' *as* seems appropriate to an *anniversary*. In the second example the meaning of '*as* then' is not so clear. Perhaps it means '*as far as regards* that occasion.' Compare

> 'Yet God at last
> To Satan, first in sin, his doom applied,
> Though in mysterious terms, judged *as then best*.'—Milton, P. L., x, 173,—

where '*as* then' seems to mean 'for the present.' So 'as yet' means '*as far as regards* time up to the present time.' So in German, '*als* dann' means 'then,' and 'als' is applied to other temporal adverbs. *As* in Early English was often prefixed to dates: '*As* in the year of grace,' &c. '*As* now' is often used in Chaucer and earlier writers for 'as regards now,' 'for the present:' 'But al that thing I must *as* now forbere.'—Chauc., *Knightes Tale*, 27. In Rom. and Jul., V, iii, 246, *as* perhaps means '*as* (he did come).'

248. **Being the time**] DEL. This belongs to 'as this dire night.'

But, as it seems, did violence on herself.
All this I know; and to the marriage
Her nurse is privy: and, if aught in this
Miscarried by my fault, let my old life
Be sacrificed some hour before his time
Unto the rigour of severest law.
Prince. We still have known thee for a holy man.—
Where's Romeo's man? what can he say in this?
Bal. I brought my master news of Juliet's death,
And then in post he came from Mantua
To this same place, to this same monument.
This letter he early bid me give his father,
And threaten'd me with death, going in the vault,
If I departed not and left him there.
Prince. Give me the letter; I will look on it.—
Where is the County's page, that raised the watch?—
Sirrah, what made your master in this place?
Page. He came with flowers to strew his lady's grave;
And bid me stand aloof, and so I did:
Anon comes one with light to ope the tomb;
And by and by my master drew on him;
And then I ran away to call the watch.
Prince. This letter doth make good the friar's words,

264–267. *All this...time*] Arranged as by Pope. Three lines, ending *privie:* ...*fault*,...*time*, in QqFf.
265. *Her nurse*] *the nurse* Q_5.
and] om. Rowe. *but* Pope, &c.
267. *his*] Q_2. *the* The rest, Rowe, Theob. Warb. Johns. Knt. *its* Pope, Han.
269. *a*] *an* F_4, Rowe, &c.
270. *in this*] (Q_1) Capell. *to this* QqFf, Rowe, &c. Knt. Sta.
271. Bal.] Boy. Ff. Peter. Rowe, Pope.
273. *place, to....monument.*] *place. To...monument* $Q_2Q_3Q_4$.
275. *in*] *to* Pope, &c.

272. **in post**] ULR. Sh. uses this phrase frequently and in different connections, in order to express the utmost haste, probably because in his time whatever of postal arrangements existed were used only in the weightiest and speediest affairs.

274. **This letter**, &c.] S. WALKER ('*Vers.*,' p. 67) cites this line as an instance of the frequent contraction into one syllable of certain classes of words, the greater part of them composed of two short syllables. This takes place chiefly when they are followed by a vowel, or when placed in monosyllabic places in the line.

275. **letter he**] ABBOTT ('*Sh.'n Grammar* (ed. 3), 1870, p. 346). *Er*, *el*, and *le* final are dropped or softened, especially before vowels or silent *h*. The syllable *er*, as in *letter*, is easily interchangeable with *re*, as *lettre*. In Old English, 'bettre' is found for 'better.' Thus words frequently drop or soften *-er;* and in like manner *-el* and *-le*, especially before a vowel or *h* in the next word.

Their course of love, the tidings of her death:
And here he writes that he did buy a poison
Of a poor 'pothecary, and therewithal
Came to this vault to die and lie with Juliet.—
Where be these enemies?—Capulet!—Montague!
See, what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love!
And I, for winking at your discords too,
Have lost a brace of kinsmen: all are punish'd.
Cap. O brother Montague, give me thy hand:
This is my daughter's jointure, for no more
Can I demand.
Mon. But I can give thee more:
For I will raise her statue in pure gold;
That while Verona by that name is known
There shall no figure at such rate be set
As that of true and faithful Juliet.

297. [They shake hands.] Coll. (ed. 2) (MS.)
298. *raise*] *raie* Q_2Q_3.
299. *while*] Rowe. *whiles* QqFf, Knt. Sta. Cambr.
300. *such*] Q_2. *that* The rest, Rowe, &c. Knt.
301. *true*] *fair* Coll. (MS.) Ulr.

294. **brace of kinsmen**] MAL. Mercutio and Paris: Mercutio is expressly called the prince's kinsman in III, i, 105, and that Paris also was the prince's kinsman may be inferred from III, iv, 180, 'a gentleman of *princely* parentage,' and V, iii, 75. [*Sing. Huds. Hal.*

STEEV. The sportsman's term—*brace*, which on the present occasion is seriously employed, is in general applied to men in contempt. Thus Prospero in The Tempest, addressing himself to Sebastian and Antonio, says: 'But, you, my *brace* of lords, were I so minded,' &c. [*Hal.*

294. **all are punished**] MOMMSEN. This contains the moral of the whole tragedy.

297. **Can I demand**] COLL. (ed. 2). We might infer that they shook hands, or embraced, but the (MS.) tells it to us in so many words, in order to make sure that this part of the business of the scene was not neglected by the actors.

295. **O brother Montague**] COLERIDGE ('*Lit. Rem.*,' vol. ii, p. 158). How beautiful is the close! The spring and the winter meet;—winter assumes the character of spring, and spring the sadness of winter.

301. **true and faithful**] COLL. ('*Notes and Emend.*'). The words 'true and faithful' are indisputably tautologous, and it is not unlikely that Sh. left the line as we read it with the change introduced by the (MS.). We can suppose 'true and faithful' a corruption introduced on the frequent repetition of this popular performance, although the alliteration of 'fair and faithful' may seem more impressive upon the memory.

COLL. (ed. 2). We do not run the risk of altering the words which the poet may

Cap. As rich shall Romeo by his lady lie;
Poor sacrifices of our enmity!
Prince. A glooming peace this morning with it brings;
The sun for sorrow will not show his head;
Go hence, to have more talk of these sad things;
Some shall be pardon'd and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo. [*Exeunt.*

302. *Romeo....lady*] (Q_1)Ff. *Romeos...Ladies* $Q_2Q_3Q_4$. *Romeo's....Ladies* Q_5. *Romeo's...lady* Theob. Warb. Johns. *Romeo's...lady's* Cambr.
304. *glooming*] *gloomy* F_4, Dyce (ed. 2). *gloaming* Taylor conj. MS.*
307. *pardon'd*] *pardoned* Qq.
309. [Exeunt.] Exeunt omnes. Ff. om. Qq.

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have used; at the same time the tautology of 'true and faithful' is evident, and the emendation of the (MS.) plausible. Even the alliteration in this line may possibly have recommended the words to Sh.

304. **glooming**] STEEV. To *gloom* is an ancient verb used by Spenser, and likewise in Tom Tyler and his Wife, 1661: 'If either he gaspeth or *gloometh*.' [*Sing. Huds.*

WHITE. '*Gloomie*' of (Q_1) should perhaps be followed, 'glooming' being possibly a misprint induced by 'morning' in the same line.

307. **Some shall**, &c.] STEEV. This line has reference to the novel from which the fable is taken. Here we read that Juliet's female attendant was banished for concealing the marriage; Romeo's servant set at liberty because he had only acted in obedience to his master's orders; the Apothecary taken, tortured, condemned, and hanged; while Friar Laurence was permitted to retire to a hermitage in the neighborhood of Verona, where he ended his life in penitence and tranquillity. [*Sing. Huds. Sta. Clarke.*

KNT. The government of the Scaligers, or Scalas, commenced in 1259, when Mastino de la Scala was elected Podestà of Verona; and it lasted 113 years in the legitimate descendants of the first Podestà. [Here follows a representation of the tomb of this illustrious family at Verona, from an original sketch.]

309. **Than this**, &c.] STEEV. Sh. has not effected the alteration of this play by introducing any new incidents, but merely by adding to the length of the scenes.

The piece appears to have been always a very popular one. Marston, in his Satires, 1598, says:

> 'Luscus, what's play'd to day?—faith, now I know
> I set thy lips abroach, from whence doth flow
> Nought but pure Juliet and Romeo.' [*Sing.*

MAL. These lines seem to have been formed on the concluding couplet of the poem of Romeus and Juliet:

> '—— among the monumentes that in Verona been,
> There is no monument more worthy of the sight,
> Then is the tombe of Juliet and Romeus her knight.' [*Sing.*

DR. JOHNSON. This play is one of the most pleasing of our author's performances.

The scenes are busy and various, the incidents numerous and important, the catastrophe irresistibly affecting, and the process of the action carried on with such probability, at least with such congruity to popular opinions, as tragedy requires.

Here is one of the few attempts of Sh. to exhibit the conversation of gentlemen, to represent the airy sprightliness of juvenile elegance. Dryden mentions a tradition, which might easily reach his time, of a declaration made by Sh., that *he was obliged to kill Mercutio in the third Act, lest he should have been killed by him.* Yet he thinks him *no such formidable person but that he might have lived through the play, and died in his bed,* without danger to the poet. Dryden well knew, had he been in quest of truth, in a pointed sentence, that more regard is commonly had to the words than the thought, and that it is very seldom to be rigorously understood. Mercutio's wit, gaiety, and courage will always procure him friends that wish him a longer life: but his death is not precipitated, he has lived out the time allotted him in the construction of the play; nor do I doubt the ability of Sh. to have continued his existence, though some of his sallies are perhaps out of the reach of Dryden, whose genius was not very fertile of merriment, nor ductile to humour, but acute, argumentative, comprehensive, and sublime.

The Nurse is one of the characters in which the author delighted: he has, with great subtility of distinction, drawn her at once loquacious and secret, obsequious and insolent, trusty and dishonest.

His comic scenes are happily wrought, but his pathetic strains are always polluted with some unexpected depravations. His persons, however distressed, *have a conceit left them in their misery—a miserable conceit.*

STEEVENS. This last quotation of Dr. Johnson's is also found in the Preface to Dryden's Fables: 'Just *John Littlewit* in *Bartholomew Fair*, who had a conceit (as he tells you) left him in his misery; a miserable conceit.'

SINGER. This last remark of Dr. Johnson's has been answered at length, and, as I think, satisfactorily, by A. W. Schlegel in a detailed criticism of this tragedy, published in the *Horen*, a journal conducted by Schiller in 1794–1795, and made accessible to the English reader in Ollier's Literary Miscellany, Part I. In his Lectures on Dramatic Literature (vol. ii, p. 135, Eng. trans.) will be found some further sensible remarks upon the 'conceits' here stigmatized. It should be remembered that *playing on words* was a very favorite species of wit combat with our ancestors. 'With children, as well as nations of the most simple manners, a great inclination to playing on words is often displayed [they cannot therefore be both *puerile* and *unnatural.* If the first charge is founded the second cannot be so]. In *Homer* we find several examples: the *Books of Moses*, the oldest written memorial of the primitive world, are, it is well known, full of them. On the other hand, poets of a very cultivated taste, or orators like Cicero, have delighted in them. Whoever in Richard the Second is disgusted with the affecting play of words of the dying John of Gaunt on his own name, let him remember that the same thing occurs in the Ajax of Sophocles.

COLERIDGE ('*Lit. Rem.*' vol. ii, p. 77). The stage in Sh.'s time was a naked room with a blanket for a curtain; but he made it a field for monarchs. That law of unity which has its foundations, not in the factitious necessity of custom, but in nature itself, the unity of feeling, is everywhere and at all times observed by Sh. in his plays. Read Romeo and Juliet; all is youth and spring; youth with its follies, its virtues, its precipitancies; spring with its odours, its flowers, and its transiency; it is one and the same feeling that commences, goes through, and ends the play.

The old men, the Capulets and the Montagues, are not common old men; they have an eagerness, a heartiness, a vehemence, the effect of spring; with Romeo, his change of passion, his sudden marriage, and his rash death are all the effects of youth; whilst in Juliet love has all that is tender and melancholy in the nightingale, all that is voluptuous in the rose, with whatever is sweet in the freshness of spring; but it ends with a long, deep sigh like the last breeze of the Italian evening. This unity of feeling and character pervades every drama of Sh.

SCHLEGEL. Whatever is most intoxicating in the odour of a southern spring, languishing in the song of the nightingale, or voluptuous in the first opening of the rose, is breathed into this poem. But even more rapidly than the earliest blossoms of youth and beauty decay, it hurries on from the first timidly-bold declaration of love and modest return to the most unlimited passion, to an irrevocable union; then, amidst alternating storms of rapture and despair, to the death of the two lovers, who still appear enviable as their love survives them, and as by their death they have obtained a triumph over every separating power. The sweetest and the bitterest, love and hatred, festivity and dark forebodings, tender embraces and sepulchres, the fulness of life and self-annihilation, are all here brought close to each other; and all these contrasts are so blended, in the harmonious and beautiful work, into a unity of impression that the echo which the whole leaves behind in the mind resembles a single but endless sigh.

HAZLITT. This description [of Schlegel's] is true, and yet it does not come up to our idea of the play. For if it has the sweetness of the rose, it has its freshness too; if it has the languor of the nightingale's song, it has also its giddy transport; if it has the softness of a southern spring, it is as glowing and as bright. There is nothing of a sickly, sentimental cast. Romeo and Juliet are in love but they are not love-sick. Everything speaks the very soul of pleasure, the high and healthy pulse of the passions: the heart beats and the blood circulates and mantles throughout. Their courtship is not an insipid interchange of sentiments lip-deep, learnt at second-hand from poems and plays—made up of beauties of the most shadowy kind, of 'fancies wan,' of evanescent smiles and sighs that breathe not, of delicacy that shrinks from the touch, and feebleness that scarce supports itself, an elaborate vacuity of thought, and an artificial dearth of sense, spirit, truth, and nature! It is the reverse of all this. It is Sh. all over, and Sh. when he was young.

HARTLEY COLERIDGE. ('*Essays*,' &c., vol. ii, p. 198). There is something hasty and inconsiderate in these last scenes. Perhaps no human genius can grapple with such aggregated disaster. Words cannot express the horror of such judicial calamities which overswell the capacity of conscious grief, and must needs produce madness or stupefaction, or, likely enough, demoniac scorn and laughter. The reconciliation of the parents seems to me more moral than natural. I doubt if real hatred is ever cured. As for the golden statues, they are not so good a monument as the sweetbriars growing from the common grave of hapless lovers in so many old ballads. Garrick has certainly deepened and humanized the pathos by making Juliet awake before Romeo dies, which I believe is according to the original story.

CHAMBERS. Byron, in one of his letters to Moore, says: Of the truth of Juliet's story they (the Veronese) seem tenacious to a degree,—insisting on the fact, giving a date (1303), and showing a tomb. It is a plain, open, and partly decayed sarcophagus, with withered leaves in it, in a wild and desolate conventual garden, once a cemetery, now ruined to the very graves. The situation struck me as very appropriate to the legend, being blighted as their love.

[IN the following Reprint of the Quarto of 1597 I have adhered with the most scrupulous exactness to Mr Ashbee's Facsimile of 1866, executed under the supervision of Mr Halliwell.

At the foot of each page will be found some of the results of a thorough collation of Steevens's, Mommsen's, and the Cambridge Editors' Reprints. To give all the *variæ lectiones* would be both tedious and unprofitable. Steevens, for instance, utterly disregards the use of capital letters except for proper names. Throughout the play I can remember but one exception; namely, 'Lent' in line 932. Not even upon a Saint does he bestow this dignity. In his stage-directions proper names are almost uniformly printed in Roman letters, and in this respect he is as uniformly followed by Prof. Mommsen. He furthermore separates words which are printed as one in the original, and unites words which are sometimes printed as two, *e. g.*, *shal be* for 'shalbe,' and *asleepe* for 'a sleepe.'

The most noteworthy discrepancy in Prof. Mommsen's Reprint is the omission of two entire consecutive lines.

In the Reprint of the Cambridge Edition I have noted only about fifty variations from Mr Halliwell's Facsimile; the majority of them are very trifling, and consist chiefly in the use of a period for a comma, or the reverse. To distinguish these two marks of punctuation in the thick, heavy printing of the Quarto is often a matter of much doubt, and although the Cambridge Editors are as likely to be correct as Mr Ashbee, I am bound to follow the Facsimile. I have not noted the running together of separate words, because it happens to be a point upon which, in many cases, two persons might disagree even with the same copy before them. In John Danter's printing-office there seems to have been a plentiful lack of 'spaces;' many a line being printed as one unbroken word.

In short, only those *variæ lectiones* are given which seem to indicate that the original copies from which the three Reprints were made vary one from another.

Whenever the characters on the stage retire, and their places are taken by others, the Cambridge Editors indicate the change in the margin by a series of Scenes, from I to XXII, and they number the lines with reference to these Scenes.

S. stands for Steevens's Reprint, 1766; *M.* stands for Mommsen's, 1859; *C.* represents the Cambridge Edition, 1865.] ED.

A N

EXCELLENT

conceited Tragedie

O F

Romeo and Iuliet.

As it hath been often (with great applauſe) plaid publiquely, by the right Honourable the L. of *Hunſdon* his Seruants.

[*VIGNETTE,*

WITH THE MOTTO:]

AVT NVNC AVT NVNQVAN

LONDON,
Printed by Iohn Danter.
1597

The Prologue.

TVVO houſhold Frends alike in dignitie,
(In faire Verona, *where we lay our Scene)*
From ciuill broyles broke into enmitie,
VVhoſe ciuill warre makes ciuill hands vncleane.
From forth the fatall loynes of theſe two foes,
A paire of ſtarre-croſt Louers tooke their life:
VVhoſe miſaduentures, piteous ouerthrowes,
(Through the continuing of their Fathers ſtrife,
And death-markt paſſage of their Parents rage)
Is now the two howres traffique of our Stage.
The which if you with patient eares attend,
VVhat here we want wee'l ſtudie to amend.

The moſt excellent Tragedie of

Romeo and Iuliet.

Enter 2. *Seruing-men of the* Capolets.

Gregorie, of my word Ile carrie no coales.

2 No, for if you doo, you ſhould be a Collier.

1 If I be in choler, Ile draw.

2 Euer while you liue, drawe your necke out of the the collar.

1 I ſtrike quickly being moou'd.

2 I, but you are not quickly moou'd to ſtrike.

1 A Dog of the houſe of the *Mountagues* moues me.

2 To mooue is to ſtirre, and to bee valiant is to ſtand to it: therefore (of my word) if thou be mooud thou't runne away.

1 There's not a man of them I meete, but Ile take the wall of.

2 That ſhewes thee a weakling, for the weakeſt goes to the wall.

1 Thats true, therefore Ile thruſt the men from the wall, and thruſt the maids to to the walls: nay, thou ſhalt ſee I am a tall peece of fleſh.

2 Tis well thou art not fiſh, for if thou wert thou wouldſt be but poore Iohn.

1 Ile play the tyrant, Ile firſt begin with the maids, & off with their heads.

2 The heads of the maids?

1 I the heades of their Maides, or the Maidenheades, take it in what ſence thou wilt.

2. you ſhould] yon ſhould *M.* 7. moou'd] mou'd *S.* 8. A Dog] Dog *S.*

2 Nay let them take it in ſence that feele it, but heere comes two of the *Mountagues.*

Enter two Seruingmen of the Mountagues.

1 Nay feare not me I warrant thee.

2 I feare them no more than thee, but draw.

1 Nay let vs haue the law on our ſide, let them begin firſt. Ile tell thee what Ile doo, as I goe by ile bite my thumbe, which is diſgrace enough if they ſuffer it.

2 Content, goe thou by and bite thy thumbe, and ile come after and frowne.

1 *Moun:* Doo you bite your thumbe at vs?

1 I bite my thumbe.

2 *Moun:* I but i'ſt at vs?

1 I bite my thumbe, is the law on our ſide?

2 No.

1 I bite my thumbe.

1 *Moun:* I but i'ſt at vs? *Enter Beneuolio.*

2 Say I, here comes my Maſters kinſman.

They draw, to them enters Tybalt, *they fight, to them the Prince, old* Mountague, *and his wife, old* Capulet *and his wife, and other Citizens and part them.*

Prince: Rebellious ſubiects enemies to peace,
On paine of torture, from thoſe bloody handes
Throw your miſtempered weapons to the ground.
Three Ciuell brawles bred of an airie word,
By the old *Capulet* and *Mountague,*
Haue thrice diſturbd the quiet of our ſtreets.
If euer you diſturbe our ſtreets againe,
Your liues ſhall pay the ranſome of your fault:
For this time euery man depart in peace.
Come *Capulet* come you along with me,
And *Mouutague,* come you this after noone,
To know our farther pleaſure in this caſe,
To old free Towne our common iudgement place,
Once more on paine of death each man depart.

Exeunt.

M: wife. Who ſet this auncient quarrel firſt abroach?
Speake Nephew, were you by when it began?

Benuo: Here were the ſeruants of your aduerſaries,

St. Direct. Mountagues] Monntagues. *S. M.*
53. Mouutague] Mountague *S. M.*

And yours cloſe fighting ere I did approch.
VVife: Ah where is *Romeo*, ſaw you him to day?
Right glad I am he was not at this fray.
Ben: Madame, an houre before the worſhipt ſunne
Peept through the golden window of the Eaſt,
A troubled thought drew me from companie:
Where vnderneath the groue *Sicamoure*,
That Weſtward rooteth from the Citties ſide,
So early walking might I ſee your ſonne.
I drew towards him, but he was ware of me,
And drew into the thicket of the wood:
I noting his affections by mine owne,
That moſt are buſied when th' are moſt alone,
Purſued my honor, not purſuing his.
Moun: Black and portentious muſt this honor proue,
Vnleſſe good counſaile doo the cauſe remooue.
Ben: Why tell me Vncle do you know the cauſe?

Enter Romeo.

Moun: I neyther know it nor can learne of him.
Ben: See where he is, but ſtand you both aſide,
Ile know his grieuance, or be much denied.
Mount: I would thou wert ſo happie by thy ſtay
To heare true ſhrift. Come Madame lets away.
Benuo: Good morrow Coſen.
Romeo: Is the day ſo young?
Ben: But new ſtroke nine.
Romeo: Ay me, ſad hopes ſeeme long.
Was that my Father that went hence ſo faſt?
Ben: It was, what ſorrow lengthens *Romeos* houres?
Rom: Not hauing that, which hauing makes them
Ben: In loue. (ſhort.
Ro: Out.
Ben: Of loue.
Ro: Out of her fauor where I am in loue.
Ben: Alas that loue ſo gentle in her view,
Should be ſo tyrranous and rough in proofe.
Ro: Alas that loue whoſe view is muffled ſtill,
Should without lawes giue path-waies to our will:
Where ſhall we dine? Gods me, what fray was here?
Yet tell me not for I haue heard it all,

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66. *Sicamoure*] ficamoure *S.* 67. Citties] cities *S. M.*
87. houres] hours *S.*

Heres much to doe with hate, but more with loue.
Why then, O brawling loue, O louing hate,
O anie thing, of nothing firſt create!
O heauie lightnes ſerious vanitie!
Miſhapen *Caos* of beſt ſeeming thinges,
Feather of lead, bright ſmoke, cold fire, ſicke health,
Still waking ſleepe, that is not what it is:
This loue feele I, which feele no loue in this.
Doeſt thou not laugh?
Ben: No Coſe I rather weepe.
Rom: Good hart at what?
Ben: At thy good hearts oppreſsion.
Ro: Why ſuch is loues tranſgreſsion,
Griefes of mine owne lie heauie at my hart,
Which thou wouldſt propagate to haue them preſt
With more of thine, this griefe that thou haſt ſhowne,
Doth ad more griefe to too much of mine owne:
Loue is a ſmoke raiſde with the fume of ſighes
Being purgde, a fire ſparkling in louers eyes:
Being vext, a ſea raging with a louers teares.
What is it elſe? A madnes moſt diſcreet,
A choking gall, and a preſeruing ſweet. Farewell Coſe.
Ben: Nay Ile goe along.
And if you hinder me you doo me wrong.
Ro: Tut I haue loſt my ſelfe I am not here,
This is not *Romeo*, hee's ſome other where.
Ben: Tell me in ſadnes whome ſhe is you loue?
Ro: What ſhall I grone and tell thee?
Ben: Why no, but ſadly tell me who.
Ro: Bid a ſickman in ſadnes make his will.
Ah word ill vrgde to one that is ſo ill.
In ſadnes Coſen I doo loue a woman.
Ben: I aimde ſo right, when as you ſaid you lou'd.
Ro: A right good mark-man, and ſhee's faire I loue.
Ben: A right faire marke faire Coſe is ſooneſt hit.
Ro: But in that hit you miſſe, ſhee'le not be hit
With *Cupids* arrow, ſhe hath *Dianaes* wit,
And in ſtrong proofe of chaſtitie well arm'd:
Gainſt *Cupids* childiſh bow ſhe liues vnharm'd,
Shee'le not abide the ſiedge of louing tearmes,
Nor ope her lap to Saint ſeducing gold,

115. owne:] owne. *S. M.* 128. ſadnes] ſadneſs *S. M.*

Ah ſhe is rich in beautie, only poore,
That when ſhe dies with beautie dies her ſtore. *Exeu.*

Enter Countie Paris, *old* Capulet.

Of honorable reckoning are they both,
And pittie tis they liue at ods ſo long:
But leauing that, what ſay you to my ſute?

Capu: What ſhould I ſay more than I ſaid before,
My daughter is a ſtranger in the world,
Shee hath not yet attainde to fourteene yeares:
Let two more ſommers wither in their pride,
Before ſhe can be thought fit for a Bride.

Paris: Younger than ſhe are happie mothers made.

Cap: But too ſoone marde are theſe ſo early maried:
But wooe her gentle *Paris*, get her heart,
My word to her conſent is but a part.
This night I hold an old accuſtom'd Feaſt,
Whereto I haue inuited many a gueſt,
Such as I loue: yet you among the ſtore,
One more moſt welcome makes the number more.
At my poore houſe you ſhall behold this night,
Earth treadding ſtars, that make darke heauen light:
Such comfort as doo luſty youngmen feele,
When well apparaild Aprill on the heele
Of lumping winter treads, euen ſuch delights
Amongſt freſh female buds ſhall you this night
Inherit at my houſe, heare all, all ſee,
And like her moſt, whoſe merite moſt ſhalbe.
Such amongſt view of many myne beeing one,
May ſtand in number though in reckoning none.

Enter Seruingman.

Where are you ſirra, goe trudge about
Through faire *Verona* ſtreets, and ſeeke them out:
Whoſe names are written here and to them ſay,
My houſe and welcome at their pleaſure ſtay.

Exeunt.

Ser: Seeke them out whoſe names are written here, and yet I knowe not who are written here: I muſt to the learned to learne of them, that's as much to ſay, as the Taylor muſt meddle with his Laſte, the Shoomaker with his needle, the Painter with his nets, and the Fiſher with his Penſill, I muſt to the learned.

167. *Seruingman*] *Seruingmen S. M.* 174. as the Taylor] the taylor *S.*

Enter Benuolio and Romeo.

Ben: Tut man one fire burnes out anothers burning
One paine is leſſned with anothers anguiſh:
Turne backward, and be holp with backward turning,
One deſperate griefe cures with anothers languiſh.
Take thou ſome new infection to thy eye,
And the ranke poyſon of the old will die.
Romeo: Your Planton leafe is excellent for that.
Ben: For what?
Romeo: For your broken ſhin.
Ben: Why *Romeo* art thou mad?
Rom: Not mad, but bound more than a mad man is.
Shut vp in priſon, kept without my foode,
Whipt and tormented, and Godden good fellow.
Ser: Godgigoden, I pray ſir can you read,
Rom: I mine owne fortune in my miſerie.
Ser: Perhaps you haue learned it without booke:
but I pray can you read any thing you ſee?
Rom: I if I know the letters and the language.
Seru: Yee ſay honeſtly, reſt you merrie.
Rom: Stay fellow I can read.

He reads the Letter.

S*Eigneur* Martino *and his wife and daughters, Countie* Anſelme *and his beauteous ſiſters, the Ladie widdow of* Vtruuio, *Seigneur* Placentio, *and his louelie Neeces,* Mercutio *and his brother* Valentine, *mine vncle* Capulet *his wife and daughters, my faire Neece* Roſaline *and Liuia, Seigneur* Valentio *and his Coſen* Tibalt, Lucio *and the liuelie* Hellena.
A faire aſſembly, whether ſhould they come?
Ser: Vp.
Ro: Whether to ſupper?
Ser: To our houſe.
Ro: Whoſe houſe?
Ser: My Maſters.
Ro: Indeed I ſhould haue askt thee that before.
Ser: Now il'e tel you without asking. My Maſter is the great rich *Capulet,* and if you be not of the houſe of *Mountagues,* I pray come and cruſh a cup of wine. Reſt you merrie.
Ben: At this ſame auncient feaſt of *Capulets,*

178. burning] burning, *S. M. C.*

Sups the faire R*ofaline* whom thou ſo loues:
With all the admired beauties of *Verona,*
Goe thither and with vnattainted eye,
Compare her face with ſome that I ſhall ſhew,
And I will make thee thinke thy ſwan a crow.
Ro: When the deuout religion of mine eye
Maintaines ſuch falſhood, then turne teares to fire,
And theſe who often drownde could neuer die,
Tranſparent Heretiques be burnt for liers
One fairer than my loue, the all ſeeing ſonne
Nere ſaw her match, ſince firſt the world begun.
Ben: Tut you ſaw her faire none els being by,
Her ſelfe poyſd with her ſelfe in either eye:
But in that Criſtall ſcales let there be waide,
Your Ladyes loue, againſt ſome other maide
That I will ſhew you ſhining at this feaſt,
And ſhe ſhall ſcant ſhew well that now ſeemes beſt.
Rom: Ile goe along no ſuch ſight to be ſhowne,
But to reioyce in ſplendor of mine owne.

Enter Capulets wife and Nurce.

VVife: Nurce wher's my daughter call her forth to mee.

Nurce: *Now by my maiden head at twelue yeare old I bad her come, what Lamb, what Ladie bird, God forbid. VVher's this girle? what* Iuliet. *Enter Iuliet.*

Iuliet: How now who cals?

Nurce: *Your Mother.*

Iul: Madame I am here, what is your will?

VV: This is the matter, Nurſe giue leaue a while, we muſt talke in ſecret. Nurce come back again I haue remembred me, thou'ſe heare our counſaile. Thou knoweſt my daughters of a prettie age.

Nurce: *Faith I can tell her age vnto a houre.*

VVife: Shee's not fourteene,

Nnrce: *Ile lay fourteene of my teeth, and yet to my teene be it ſpoken, I haue but foure, ſhee's not fourteene. How long is it now to* Lammas-tide?

VVife: A fortnight and odde dayes.

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225. liers] liers. *C.*
238. All the Nurse's speeches are printed in Rom. in *S.*
244–247. Italics, *M.*
244. matter,] matter. *S. M. C.*
248. *vnto a*] unto an *S. M.*
250. Nnrce] Nurce *S. M.*

Nurce: *Euen or odde, of all dayes in the yeare come* Lammas *Eue at night ſhall ſhe be fourteene.* Suſan *and ſhe God reſt all Chriſtian ſoules were of an age. VVell* Suſan *is with God, ſhe was too good for me: But as I ſaid on* Lammas *Eue at night: ſhall ſhe be fourteene, that ſhall ſhee marie I remember it well. Tis ſince the Earth-quake nowe eleauen yeares, and ſhe was weand I neuer ſhall forget it, of all the daies of the yeare vpon that day: for I had then laid wormewood to my dug, ſitting in the ſun vnder the Doue-houſe wall. My Lord and you were then at* Mantua, *nay I do beare a braine: But as I ſaid, when it did taſt the wormwood on the nipple of my dug, & felt it bitter, pretty foole to ſee it teachie and fall out with Dugge. Shake quoth the Doue-houſe twas no need I trow to bid me trudge, and ſince that time it is a leauen yeare: for then could* Iuliet *ſtande high lone, nay by the Roode, ſhee could haue wadled vp and downe, for euen the day before ſhee brake her brow, and then my husband God be with his ſoule, hee was a merrie man: Doſt thou fall forward* Iuliet? *thou wilt fall backward when thou haſt more wit: wilt thou not* Iuliet? *and by my hollidam, the pretty foole left crying and ſaid I. To ſee how a ieaſt ſhall come about, I warrant you if I ſhould liue a hundred yeare, I neuer ſhould forget it, wilt thou not* Iuliet? *and by my troth ſhe ſtinted and cried I.*

Iuliet: And ſtint thou too, I pre thee Nurce ſay I.

Nurce: *VVell goe thy waies, God marke thee for his grace, thou wert the prettieſt Babe that euer I nurſt, might I but liue to ſee thee married once, I haue my wiſh.*

VVife: And that ſame marriage Nurce, is the Theame I meant to talke of: Tell me *Iuliet*, howe ſtand you affected to be married?

Iul: It is an honor that I dreame not off.

Nurce: *An honor! were not I thy onely Nurce, I would ſay thou hadſt ſuckt wifedome from thy Teat.*

VVife: Well girle, the Noble Countie *Paris* ſeekes thee for his Wife.

Nurce: *A man young Ladie, Ladie ſuch a man as all the world, why he is a man of waxe.*

VVife: *Veronaes* Summer hath not ſuch a flower.

Nurce: *Nay he is a flower, in faith a very flower.*

VVife: Well *Iuliet*, how like you of *Paris* loue.

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254. Nurce] Nnrce *C.* 258. *night:*] night *S. M. C.*

Iuliet: Ile looke to like, if looking liking moue,
But no more deepe will I engage mine eye,
Then your conſent giues ſtrength to make it flie.

Enter Clowne.

Clowne: *Maddam you are cald for, ſupper is readie, the Nurce curſt in the Pantrie, all thinges in extreamitie, make haſt for I muſt be gone to waite.*

Enter Maskers with Romeo *and a Page.*

Ro: What ſhall this ſpeech beeſpoke for our excuſe?
Or ſhall we on without Apologie.

Benuoleo: The date is out of ſuch prolixitie,
Weele haue no *Cupid* hudwinckt with a Scarfe,
Bearing a *Tartars* painted bow of lath,
Scaring the Ladies like a crow keeper:
Nor no withoutbooke Prologue faintly ſpoke
After the Prompter, for our entrance.
But let them meaſure vs by what they will,
Weele meaſure them a meaſure and be gone.

Rom: A torch for me I am not for this aumbling,
Being but heauie I will beare the light.

Mer: Beleeue me *Romeo* I muſt haue you daunce.

Rom: Not I beleeue me you haue dancing ſhooes
With nimble ſoles, I haue a ſoule of lead
So ſtakes me to the ground I cannot ſtirre.

Mer: Giue me a caſe to put my viſage in,
A viſor for a viſor, what care I
What curious eye doth coate deformitie.

Rom: Giue me a Torch, let wantons light of hart
Tickle the ſenceles ruſhes with their heeles:
For I am prouerbd with a Grandſire phraſe,
Ile be a candleholder and looke on,
The game was nere ſo faire and I am done.

Mer: Tut dun's the mouſe, the Cunſtables old word
If thou beeſt Dun, weele draw thee from the mire
Of this ſurreuerence loue wherein thou ſtickſt.
Leaue this talke, we burne day light here.

Rom: Nay thats not ſo. *Mer:* I meane ſir in delay,
We burne our lights by night, like Lampes by day,
Take our good meaning for our iudgement ſits
Three times a day, ere once in her right wits.

298–300. Rom. *S.*
306. crow keeper] crow-keeper *S. M. C.*
325. Cunſtables] cunſtable's *S.*
325. word] word, *S. M. C.*

Rom: So we meane well by going to this maske:
But tis no wit to goe.
Mer: Why *Romeo* may one aske?
Rom: I dreamt a dreame to night.
Mer: And ſo did I. *Rom:* Why what was yours?
Mer: That dreamers often lie. (true.
Rom: In bed a ſleepe while they doe dreame things
Mer: Ah then I ſee Queene Mab hath bin with you.
Ben: Queene Mab whats ſhe?
She is the Fairies Midwife and doth come
In ſhape no bigger than an Aggat ſtone
On the forefinger of a Burgomaſter,
Drawne with a teeme of little Atomi,
A thwart mens noſes when they lie a ſleepe.
Her waggon ſpokes aremade of ſpinners webs,
The couer, of the winges of Graſhoppers,
The traces are the Moone-ſhine watrie beames,
The collers crickets bones, the laſh of filmes,
Her waggoner is a ſmall gray coated flie,
Not halfe ſo big as is a little worme,
Pickt from the laſie finger of a maide,
And in this ſort ſhe gallops vp and downe
Through Louers braines, and then they dream of loue;
O're Courtiers knees: who ſtrait on curſies dreame
O're Ladies lips, who dreame on kiſſes ſtrait:
Which oft the angrie Mab with bliſters plagues,
Becauſe their breathes with ſweet meats tainted are:
Sometimes ſhe gallops ore a Lawers lap,
And then dreames he of ſmelling out a ſute,
And ſometime comes ſhe with a tithe pigs taile,
Tickling a Parſons noſe that lies a ſleepe,
And then dreames he of another benefice:
Sometime ſhe gallops ore a ſouldiers noſe,
And then dreames he of cutting forraine throats,
Of breaches ambuſcados, countermines,
Of healthes fiue fadome deepe, and then anon
Drums in his eare: at which he ſtartes and wakes,
And ſweares a Praier or two and ſleepes againe.
This is that Mab that makes maids lie on their backes,

340, 341. Mab] *Mab S. C.* 355. loue;] loue. *S. M.* loue: *C.*
364, 365. omitted by *M.*

And proues them women of good cariage. (the night,
This is the verie Mab that plats the manes of Horſes in
And plats the Elfelocks in foule ſluttiſh haire,
Which once vntangled much miſſortune breedes.
Rom: Peace, peace, thou talkſt of nothing.
Mer: True I talke of dreames,
Which are the Children of an idle braine,
Begot of nothing but vaine fantaſie,
Which is as thinne a ſubſtance as the aire,
And more inconſtant than the winde,
Which wooes euen now the froſē bowels of the north,
And being angred puffes away in haſte,
Turning his face to the dew-dropping ſouth. (ſelues,
Ben: Come, come, this winde doth blow vs from our-
Supper is done and we ſhall come too late.
Ro: I feare too earlie, for my minde miſgiues
Some conſequence is hanging in the ſtars,
Which bitterly begins his fearefull date
With this nights reuels, and expiers the terme
Of a diſpiſed life, cloſde in this breaſt,
By ſome vntimelie forfet of vile death:
But he that hath the ſteerage of my courſe
Directs my ſaile, on luſtie Gentlemen.

Enter old Capulet *with the Ladies.*

Capu: Welcome Gentlemen, welcome Gentlemen,
Ladies that haue their toes vnplagud with Corns
Will haue about with you, ah ha my Miſtreſſes,
Which of you all will now refuſe to dance?
Shee that makes daintie, ſhee Ile ſweare hath Corns.
Am I come neere you now, welcome Gentlemen, wel-
More lights you knaues, & turn theſe tables vp, (come,
And quench the fire the roome is growne too hote,
Ah ſirra, this vnlookt for ſport comes well,
Nay ſit, nay ſit, good Coſen *Capulet:*
For you and I are paſt our ſtanding dayes,
How long is it ſince you and I were in a maske?
Cof: By Ladie ſir tis thirtie yeares at leaſt.
Cap: Tis not ſo much, tis not ſo much,
Tis ſince the mariage of *Lucentio,*
Come *Pentecoſt* as quicklie as it will,
Some fiue and twentie yeares, and then we maskt.
Cof: Tis more, tis more, his ſonne is elder far.

Cap: Will you tell me that it cannot be ſo,
His ſonne was but a Ward three yeares agoe,
Good youths I faith, Oh youth's a iolly thing.
Rom: What Ladie is that that doth inrich the hand
Of yonder Knight? O ſhee doth teach the torches to burne bright!
It ſeemes ſhe hangs vpon the cheeke of night,
Like a rich iewell in an *Aethiops* eare,
Beautie too rich for vſe, for earth too deare:
So ſhines a ſnow-white Swan trouping with Crowes,
As this faire Ladie ouer her fellowes ſhowes.
The meaſure done, ile watch her place of ſtand,
And touching hers, make happie my rude hand
Did my heart loue till now? Forſweare it ſight,
I neuer ſaw true beautie till this night.
Tib: This by his voice ſhould be a *Mountague*,
Fetch me my rapier boy. What dares the ſlaue
Come hither couer'd with an Anticke face,
To ſcorne and ieere at our ſolemnitie?
Now by the ſtocke and honor of my kin,
To ſtrike him dead I hold it for no ſin.
Ca: Why how now coſen, wherfore ſtorme you ſo.
Ti: Vncle this is a *Mountague* our foe,
A villaine that is hether come in ſpight,
To mocke at our ſolemnitie this night.
Ca: Young *Romeo*, is it not?
Ti: It is that villaine *Romeo*.
Ca: Let him alone, he beares him like a portly gentleman,
And to ſpeake truth, *Verona* brags of him,
As of a vertuous and well gouern'd youth:
I would not for the wealth of all this towne,
Here in my houſe doo him diſparagement:
Therefore be quiet take no note of him,
Beare a faire preſence, and put off theſe frownes,
An ill beſeeming ſemblance for a feaſt.
Ti: It fits when ſuch a villaine is a gueſt,
Ile not indure him.
Ca: He ſhalbe indured, goe to I ſay, he ſhall,
Am I the Maſter of the houſe or you?
You'le not indure him? God ſhall mend my ſoule
You'le make a mutenie amongſt my gueſts,

415. faith,] faith. *S. M. C.* 425. hand] hand. *S. M.* hand. *C.*

You'le ſet Cocke a hoope, you'le be the man.
Ti: Vncle tis a ſhame.
Ca: Goe too, you are a ſaucie knaue,
This tricke will ſcath you one day I know what,
Well ſaid my hartes. Be quiet:
More light Ye knaue, or I will make you quiet. (ting,
Tibalt: Patience perforce with wilfull-choller mee-
Makes my fleſh tremble in their different greetings:
I will withdraw, but this intruſion ſhall
Now ſeeming ſweet, conuert to bitter gall.
Rom: If I prophane with my vnworthie hand,
This holie ſhrine, the gentle ſinne is this:
My lips two bluſhing Pilgrims ready ſtand,
To ſmooth the rough touch with a gentle kiſſe.
Iuli: Good Pilgrime you doe wrong your hand, too
Which mannerly deuotion ſhewes in this: (much,
For Saints haue hands which holy Palmers touch,
And Palme to Palme is holy Palmers kiſſe.
Rom: Haue not Saints lips, and holy Palmers too?
Iuli: Yes Pilgrime lips that they muſt vſe in praier.
Ro: Why then faire ſaint, let lips do what hands doo,
They pray, yeeld thou, leaſt faith turne to diſpaire.
Iu: Saints doe not mooue though: grant nor praier forſake.
Ro: Then mooue not till my praiers effect I take.
Thus from my lips, by yours my ſin is purgde.
Iu: Then haue my lips the ſin that they haue tooke.
Ro: Sinne from my lips, O treſpaſſe ſweetly vrgde!
Giue me my ſinne againe.
Iu: You kiſſe by the booke.
Nurſe: *Madame your mother calles.*
Rom: What is her mother?
Nurſe: *Marrie Batcheler her mother is the Ladie of the houſe, and a good Lady, and a wife, and a vertuous. I nurſt her daughter that you talkt withall, I tell you, he that can lay hold of her ſhall haue the chinkes.*
Rom: Is ſhe a *Mountague*? Oh deare account,
My life is my foes thrall.
Ca: Nay gentlemen prepare not to be gone,

458. hartes.] hartes: *S. M.* 468. hand,] hand *S. M. C.*
484. The Nurse's speeches are printed in Rom. in *S. M.*

We haue a trifling fooliſh banquet towards.
They whiſper in his eare.
I pray you let me intreat you. Is it ſo?
Well then *I* thanke you honeſt Gentlemen,
I promiſe you but for your company,
I would haue bin a bed an houre agoe:
Light to my chamber hoe.
Exeunt.
Iul: Nurſe, what is yonder Gentleman?
Nur: *The ſonne and heire of old* Tiberio.
Iul: Whats he that now is going out of dore?
Nur: *That as I thinke is yong* Petruchio. (dance?
Iul: Whats he that followes there that would not
Nur: *I know not.*
Iul: Goe learne his name, if he be maried,
My graue is like to be my wedding bed.
Nur: *His uame is* Romeo *ana a* Mountague, *the onely ſonne of your great enemie.*
Iul: My onely Loue ſprung from my onely hate,
To early ſeene vnknowne and knowne too late:,
Prodigious birth of loue is this to me,
That I ſhould loue a loathed enemie.
Nurſe: *VVhats this? whats that?*
Iul: Nothing Nurſe but a rime I learnt euen now of oue I danct with.
Nurſe: *Come your mother ſtaies for you, Ile goe a long with you.* *Exeunt.*
Enter Romeo alone.
Ro: Shall I goe forward and my heart is here?
Turne backe dull earth and finde thy Center out.
Enter Benuolio Mercutio.
Ben: *Romeo,* my coſen *Romeo.*
Mer: Doeſt thou heare he is wiſe,
Vpon my life he hath ſtolne him home to bed.
Ben: He came this way, and leapt this Orchard wall.
Call good *Mercutio.*
Mer: Call, nay Ile coniure too.
Romeo, madman, humors, paſsion, liuer, appeare thou in likenes of a ſigh: ſpeek but one rime & I am ſatiſfied, cry but ay me. Pronounce but Loue and Doue, ſpeake to

494. you.] you *C.*
507. *ana*] and *S. M. C.*
527. ſpeek] speek *S. M. C.*
507. *uame*] name. *S.*
515. danct] dancst *S. M. C.*

my goſſip *Venus* one faire word, one nickname for her purblinde ſonne and heire young *Abraham: Cupid* hee that ſhot ſo trim when young King *Cophetua* loued the begger wench. Hee heares me not. I coniure thee by *Roſalindes* bright eye, high forehead, and ſcarlet lip, her prettie foote, ſtraight leg, and quiuering thigh, and the demaines that there adiacent lie, that in thy likeneſſe thou appeare to vs.

Ben: If he doe heare thee thou wilt anger him.

Mer: But this cannot anger him, marrie if one ſhuld raiſe a ſpirit in his Miſtris circle of ſome ſtrange faſhion, making it there to ſtand till ſhe had laid it, and coniurde it downe, that were ſome ſpite. My inuocation is faire and honeſt, and in his Miſtris name I coniure onely but to raiſe vp him.

Ben: Well he hath hid himſelfe amongſt thoſe trees,
To be conſorted wlth the humerous night,
Blinde in his loue, and beſt befits the darke.

Mer: If loue be blind, loue will not hit the marke,
Now will he ſit vnder a Medler tree,
And wiſh his Miſtris were that kinde of fruite,
As maides call Medlers when they laugh alone.
Ah *Romeo* that ſhe were, ah that ſhe were
An open *Et cætera*, thou a poprin Peare.
Romeo God night, il'e to my trundle bed:
This field bed is too cold for mee.
Come lets away, for tis but vaine,
To ſeeke him heare that meanes not to be found.

Ro: He ieſts at ſcars that neuer felt a wound:
But ſoft, what light forth yonder window breakes?
It is the Eaſt, and *Iuliet* is the Sunne,
Ariſe faire Sunne, and kill the enuious Moone
That is alreadie ſicke, and pale with griefe:
That thou her maid, art far more faire than ſhe.
Be not her maide ſince ſhe is enuious,
Her veſtall liuerie is but pale and greene,
And none but fooles doe weare it, caſt it off.
She ſpeakes, but ſhe ſayes nothing. What of that?
Her eye diſcourſeth, I will anſwere it.
I am too bold, tis not to me ſhe ſpeakes,

529. nickname] nick name *S. M.*
545. wlth] with *S. M. C.*
538. But] Tut *S. M. C.*
560. Sunne] S nne *C.*

Two of the faireſt ſtarres in all the skies,
Hauing ſome buſines, doe entreat her eyes
To twinckle in their ſpheares till they returne.
What if her eyes were there, they in her head,
The brightnes of her cheekes would ſhame thoſe ſtars:
As day-light doth a Lampe, her eyes in heauen,
Would th rough the airie region ſtreame ſo bright,
That birdes would ſing, and thinke it were not night.
Oh now ſhe leanes her cheekes vpon her hand,
I would I were the gloue to that ſame hand,
That I might kiſſe that cheeke.
Iul: Ay me.
Rom: She ſpeakes, Oh ſpeake againe bright Angell:
For thou art as glorious to this night beeing ouer my (head,
As is a winged meſſenger of heauen
Vnto the white vpturned woondring eyes,
Of mortals that fall backe to gaze on him,
When he beſtrides the laſie pacing cloudes,
And ſailes vpon the boſome of the aire.
Iul: Ah *Romeo, Romeo,* wherefore art thou *Romeo?*
Denie thy Father, and refuſe thy name,
Or if thou wilt not be but ſworne my loue,
And il'e no longer be a *Capulet.*
Rom: Shall I heare more, or ſhall I ſpeake to this?
Iul: Tis but thy name that is mine enemie
Whats *Mountague?* It is nor hand nor foote,
Nor arme, nor face, nor any other part.
Whats in a name? That which we call a Roſe,
By any other name would ſmell as ſweet:
So *Romeo* would, were he not *Romeo* cald,
Retaine the diuine perfection he owes:
Without that title *Romeo* part thy name,
And for that name which is no part of thee,
Take all I haue.
Rom: I take thee at thy word,
Call me but loue, and il'e be new Baptiſde,
Henceforth I neuer will be *Romeo.*
Iu: What man art thou, that thus beskrind in night,
Doeſt ſtumble on my counſaile?
Ro: By a name I know not how to tell thee.
My name deare Saint is hatefull to my ſelfe,
Becauſe it is an enemie to thee.

Had I it written I would teare the word.
Iul: My eares haue not yet drunk a hundred words
Of that tongues vtterance, yet I know the ſound:
Art thou not *Romeo* and a *Mountague?*
Ro: Neyther faire Saint, if eyther thee diſpleaſe.
Iu: How camſt thou hether, tell me and wherfore?
The Orchard walles are high and hard to clime,
And the place death conſidering who thou art,
If any of my kinſmen finde thee here.
Ro: By loues light winges did I oreperch theſe wals,
For ſtonie limits cannot hold loue out,
And what loue can doo, that dares loue attempt,
Therefore thy kinſmen are no let to me.
Iul: If they doe finde thee they will murder thee.
Ro: Alas there lies more perrill in thine eyes,
Then twentie of their ſwords, looke thou but ſweete,
And I am proofe againſt their enmitie. (here.
Iul: I would not for the world they ſhuld find thee
Ro: I haue nights cloak to hide thee from their ſight,
And but thou loue me let them finde me here:
For life were better ended by their hate,
Than death proroged wanting of thy loue.
Iul: By whoſe directions foundſt thou out this place.
Ro: By loue, who firſt did prompt me to enquire,
I he gaue me counſaile and I lent him eyes.
I am no Pilot: yet wert thou as farre
As that vaſt ſhore, waſht with the furtheſt ſea,
I would aduenture for ſuch Marchandiſe.
Iul: Thou knowſt the maſke of night is on my face,
Els would a Maiden bluſh bepaint my cheeks:
For that which thou haſte heard me ſpeake to night,
Faine would I dwell on forme, faine faine denie,
What I haue ſpoke: but farewell complements.
Doeſt thou loue me? Nay I know thou wilt ſay I,
And I will take thy word: but if thou ſwearſt,
Thou maieſt proue falſe:
At Louers periuries they ſay Ioue ſmiles.
Ah gentle *Romeo,* if thou loue pronounce it faithfully:
Or if thou thinke I am too eaſely wonne,
Il'e frowne and ſay thee nay and be peruerſe,
So thou wilt wooe: but els not for the world,

643. complements.] cõplements, *S. M.* 647. Louers] louer *S.*

In truth faire *Mountague*, I am too fond,
And therefore thou maieſt thinke my hauiour light:
But truſt me gentleman Ile proue more true,
Than they that haue more cunning to be ſtrange.
I ſhould haue bin ſtrange I muſt confeſſe,
But that thou ouer-heardſt ere I was ware
My true loues Paſsion: therefore pardon me,
And not impute this yeelding to light loue,
Which the darke night hath ſo discouered.
Ro: By yonder bleſſed Moone I ſweare,
That tips with ſiluer all theſe fruit trees tops.
Iul: O ſweare not by the Moone the vnconſtant
That monthlie changeth in her circled orbe, (Moone,
Leaſt that thy loue proue likewiſe variable.
Ro: Now by
Iul: Nay doo not ſweare at all,
Or if thou ſweare, ſweare by thy glorious ſelfe,
Which art the God of my Idolatrie,
And Il'e beleeue thee.
Ro: If my true harts loue
Iul: Sweare not at al, though I doo ioy in
I haue ſmall ioy in this contract to night, (thee,
It is too raſh, too ſodaine, too vnaduiſde,
Too like the lightning that doth ceaſe to bee
Ere one can ſay it lightens. I heare ſome comming,
Deare loue adew, ſweet *Mountague* be true,
Stay but a little and il'e come againe.
Ro: O bleſſed bleſſed night, I feare being night,
All this is but a dreame I heare and ſee,
Too flattering true to be ſubſtantiall.
Iul: Three wordes good *Romeo* and good night in-
If that thy bent of loue be honourable? (deed.
Thy purpoſe marriage, ſend me word to morrow
By one that il'e procure to come to thee:
Where and what time thou wilt performe that right,
And al my fortunes at thy foote il'e lay,
And follow thee my Lord through out the world.
Ro: Loue goes toward loue like ſchoole-boyes from their bookes,
But loue from loue, to ſchoole with heauie lookes.
Iul: *Romeo, Romeo,* O for a falkners voice,

669. Idolatrie,] Idolatrie. *M.*

To lure this Taſſell gentle backe againe:
Bondage is hoarſe and may not crie aloud,
Els would I teare the Caue where Eccho lies
And make her airie voice as hoarſe as mine,
With repetition of my *Romeos* name.
Romeo?
Ro: It is my ſoule that calles vpon my name,
How ſiluer ſweet ſound louers tongues in night.
Iul: Romeo?
Ro: Madame.
Iul: At what a clocke to morrow ſhall I ſend?
Ro: At the houre of nine.
Iul: I will not faile, tis twentie yeares till then.
Romeo I haue forgot why I did call thee backe.
Rom: Let me ſtay here till you remember it.
Iul: I ſhall forget to haue thee ſtill ſtaie here,
Remembring how I loue thy companie.
Rom: And il'e ſtay ſtill to haue thee ſtill forget,
Forgetting any other home but this.
Iu: Tis almoſt morning I would haue thee gone,
But yet no further then a wantons bird,
Who lets it hop a little from her hand,
Like a pore priſoner in his twiſted giues,
And with a ſilke thred puls it backe againe,
Too louing iealous of his libertie.
Ro: Would I were thy bird.
Iul: Sweet ſo would I,
Yet I ſhould kill thee with much cherriſhing thee.
Good night, good night, parting is ſuch ſweet ſorrow,
That I ſhall ſay good night till it be morrow.
Rom: Sleepe dwell vpon thine eyes, peace on thy (breaſt,
I would that I were ſleep and peace of ſweet to reſt.
Now will I to my Ghoſtly fathers Cell,
His help to craue, and my good hap to tell.
Enter Frier Francis.
Frier: The gray ey'd morne ſmiles on the frowning (night,
Checkring the Eaſterne clouds with ſtreakes of light,
And flecked darkenes like a drunkard reeles,
From forth daies path, and *Titans* fierie wheeles:
Now ere the Sunne aduance his burning eye,
The world to cheare, and nights darke dew to drie,
We muſt vp fill this oaſier Cage of ours,

With balefull weeds, and precious iuyced flowers,
Oh mickle is the powerfull grace that lies
In hearbes, plants, ſtones, and their true qualities:
For nought ſo vile, that vile on earth doth liue,
But to the earth ſome ſpeciall good doth giue:
Nor nought ſo good, but ſtraind from that faire vſe,
Reuolts to vice and ſtumbles on abuſe:
Vertue it ſelfe turnes vice being miſapplied,
And vice ſometimes by action dignified.
Within the infant rinde of this ſmall flower,
Poyſon hath reſidence, and medecine power:
For this being ſmelt too, with that part cheares ech hart,
Being taſted ſlaies all ſences with the hart.
Two ſuch oppoſed foes incampe them ſtill,
In man as well as herbes, grace and rude will,
And where the worſer is predominant,
Full ſoone the canker death eats vp that plant.
Rom: Good morrow to my Ghoſtly Confeſſor.
Fri: *Benedicite*, what earlie tongue ſo ſoone ſaluteth me?
Yong ſonne it argues a diſtempered head,
So ſoone to bid good morrow to my bed.
Care keepes his watch in euerie old mans eye,
And where care lodgeth, ſleep can neuer lie;
But where vnbruſed youth with vnſtuft braines
Doth couch his limmes, there golden ſleepe remaines:
Therefore thy earlines doth me aſſure,
Thou art vprowſ'd by ſome diſtemperature.
Or if not ſo, then here I hit it righ
Our *Romeo* hath not bin a bed to night.
Ro: The laſt was true, the ſweeter reſt was mine.
Fr: God pardon ſin, wert thou with *Roſaline?*
Ro: With *Roſaline* my Ghoſtly father no,
Ihaue forgot that name, and that names woe. (then?
Fri: Thats my good ſonne: but where haſt thou bin
Ro: I tell thee ere thou aske it me againe,
I haue bin feaſting with mine enemie:
Where on the ſodaine one hath wounded mee
Thats by me wounded, both our remedies
With in thy help and holy phiſicke lies,
I beare no hatred bleſſed man: for loe
My interceſsion likewiſe ſteades my foe.

761. righ] right *S. M.*

Frier: Be plaine my ſonne and homely in thy drift,
Ridling confeſsion findes but ridling ſhrift.
Rom: Then plainely know my harts deare loue is ſet
On the faire daughter of rich *Capulet*:
As mine on hers, ſo hers likewiſe on mine,
And all combind, ſaue what thou muſt combine
By holy marriage: where, and when, and how,
We met, we woo'd, and made exchange of vowes,
Il'e tell thee as I paſſe: But this I pray,
That thou conſent to marrie vs to day.
Fri: Holy *S. Francis*, what a change is here?
Is *Roſaline* whome thou didſt loue ſo deare
So ſoone forſooke, lo yong mens loue then lies
Not truelie in their harts, but in their eyes.
Ieſu Maria, what a deale of brine
Hath waſht thy ſallow cheekes for *Roſaline*?
How much ſalt water caſt away in waſte,
To ſeaſon loue, that of loue doth not taſte.
The ſunne not yet thy ſighes from heauen cleares,
Thy old grones ring yet in my ancient eares,
And loe vpon thy cheeke the ſtaine doth ſit,
Of an old teare that is not waſht off yet.
If euer thou wert thus, and theſe woes thine,
Thou and theſe woes were all for *Roſaline*,
And art thou changde, pronounce this ſentence then
Women may fal, when ther's no ſtrength in men.
Rom: Thou chidſt me oft for louing *Roſaline*.
Fr: For doating, not for louing, pupill mine.
Rom: And badſt me burie loue.
Fr: Not in a graue,
To lay one in another out to haue.
Rom: I pree thee chide not, ſhe whom I loue now
Doth grace for grace, and loue forloue allow:
The other did not ſo.
Fr: Oh ſhe knew well
Thy loue did read by rote, and could not ſpell.
But come yong Wauerer, come goe with mee
In one reſpect Ile thy aſsiſtant bee:
For this alliaunce may ſo happie proue,
To turne your Houſholds rancour to pure loue. *Exeunt.*

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793. cleares,] cleares. *M.*
811. yong] young *S. C.*

Enter Mercutio, Benuolio.

Mer: Why whats become of *Romeo?* came he not home to night?

Ben: Not to his Fathers, I ſpake with his man.

Mer: Ah that ſame pale hard hearted wench, that *Ro-*
Torments him ſo, that he will ſure run mad. (*ſaline?*

Mer: *Tybalt* the Kinſman of olde *Capolet*
Hath ſent a Letter to his Fathers Houſe:
Some Challenge on my life.

Ben: *Romeo* will anſwere it.

Mer: I, anie man that can write may anſwere a letter.

Ben: Nay, he will anſwere the letters maſter if hee bee challenged.

Mer: Who, *Romeo?* why he is alreadie dead: ſtabd with a white wenches blacke eye, ſhot thorough the eare with a loue ſong, the verie pinne of his heart cleft with the blinde bow-boyes but-ſhaft. And is hea man to encounter *Tybalt?*

Ben: Why what is *Tybalt?*

Mer: More than the prince of cattes I can tell you. Oh he is the couragious captaine of complements. Catſo, he fightes as you ſing pricke-ſong, keepes time dyſtance and proportion, reſts me his minum reſt one two and the thirde in your boſome, the very butcher of a ſilken button, a Duelliſt a Duelliſt, a gentleman of the very firſt houſe of the firſt and ſecond cauſe, ah the immortall Paſſado, the Punto reuerſo, the Hay.

Ben: The what?

Me: The Poxe of ſuch limping antique affecting fantaſticoes theſe new tuners of accents. By Ieſu a very good blade, a very tall man, a very good whoore. Why graundſir is not this a miſerable caſe that we ſhould be ſtil afflicted with theſe ſtrange flies: theſe faſhionmongers, these pardonmees, that ſtand ſo much on the new forme, that they cannot ſitte at eaſe on the old bench. Oh their bones, theyr bones.

Ben: Heere comes *Romeo.*

Mer: Without his Roe, like a dryed Hering. Oſleſh fleſh how art thou fiſhified. Sirra now is he for the numbers that *Petrarch* flowdin: *Laura* to his Lady was but a kitchin drudg, yet ſhe had a better loue to berime her: Dido a dow-

818. *Roſaline?*] *Rosaline, S. M. C.*

dy Cleopatra a Gypſie, *Hero* and *Hellen* hildings and harle-
tries: *Thiſbie* agray eye or ſo, but not to the purpoſe. Signior
Romeo bon iour, there is a French curteſie to your French
flop: yee gaue vs the counterfeit fairely yeſternight.

Rom: What counterfeit I pray you?

Me: The ſlip the ſlip, can you not conceiue?

Rom: I cry you mercy my buſines was great, and in ſuch
a caſe as mine, a man may ſtraine curteſie.

Mer: Oh thats as much to ſay as ſuch a caſe as yours wil
conſtraine a man to bow in the hams.

Rom: A moſt curteous expoſition.

Me: Why I am the very pinke of curteſie.

Rom: Pinke for flower?

Mer: Right.

Rom: Then is my Pumpe well flour'd:

Mer: Well ſaid, follow me nowe that ieſt till thou haſt
worne out thy Pumpe, that when the ſingle ſole of it is worn
the ieſt may remaine after the wearing ſolie ſinguler.

Rom: O ſingle ſoald ieſt ſolie ſinguler for the ſinglenes.

Me. Come between vs good *Benuolio,* for my wits faile.

Rom: Swits and ſpurres, ſwits & ſpurres, or Ile cry a match.

Mer: Nay if thy wits runne the wildgooſe chaſe, I haue
done: for I am ſure thou haſt more of the gooſe in one of
thy wits, than I haue in al my fiue: Was I with you there for
the gooſe?

Rom: Thou wert neuer with me for any thing, when
thou wert not with me for the gooſe.

Me: Ile bite thee by the eare for that ieſt

Rom: Nay good gooſe bite not.

Mer: Why thy wit is a bitter ſweeting, a moſt ſharp ſauce

Rom: And was it not well ſeru'd in to a ſweet gooſe?

Mer: Oh heere is a witte of Cheuerell that ſtretcheth
from an ynch narrow to an ell broad.

Rom: I ſtretcht it out for the word broad, which added to
the gooſe, proues thee faire and wide a broad gooſe.

Mer: Why is not this better now than groning for loue?
why now art thou ſociable, now art thou thy ſelfe, nowe art
thou what thou art, as wel by arte as nature. This driueling
loue is like a great naturall, that runs vp and downe to hide
his bable in a hole.

Ben: Stop there.

858. flop] slop *M. C.* 878. al] all *C.* 886. Cheuerell] *Cheuerell S.*

Me: Why thou wouldſt haue me ſtopp my tale againſt the haire.

Ben: Thou wouldſt haue made thy tale too long?

Mer: Tut man thou art deceiued, I meant to make it ſhort, for I was come to the whole depth of my tale? and meant indeed to occupie the argument no longer.

Rom: Heers goodly geare.

Enter Nurſe and her man.

Mer: A ſaile, a ſaile, a ſaile.

Ben: Two, two, a ſhirt and a ſmocke.

Nur: *Peter*, pree thee giue me my fan.

Mer: Pree thee doo good *Peter*, to hide her face: for her fanne is the fairer of the two.

Nur: God ye goodmorrow Gentlemen.

Mer: God ye good den faire Gentlewoman.

Nur: Is it godyegooden I pray you.

Mer: Tis no leſſe I aſſure you, for the baudie hand of the diall is euen now vpon the pricke of noone.

Nur: Fie, what a man is this?

Rom: A Gentleman Nurſe, that God hath made for himſelfe to marre.

Nur: By my troth well ſaid: for himſelfe to marre quoth he? I pray you can anie of you tell where one maie finde yong *Romeo?*

Rom: I can: but yong *Romeo* will bee elder when you haue found him, than he was when you fought him. I am the yongeſt of that name for fault of a worſe.

Nur: Well ſaid.

Mer: Yea, is the worſt well? mas well noted, wiſely, wiſely.

Nu: If you be he ſir, I deſire ſome conference with ye.

Ben: O, belike ſhe meanes to inuite him to ſupper.

Mer: So ho. A baud, a baud, a baud.

Rom: Why what haſt found man?

Mer: No hare ſir, vnleſſe it be a hare in a lenten pye, that is ſomewhat ſtale and hoare ere it be eaten.

He walkes by them, and ſings.

And an olde hare hore, and an olde hare hore
is verie good meate in Lent:
But a hare thats hoare is too much for a ſcore,
if it hore ere it be ſpent.

902. geare] geere *S. M.* 932. is] Is *S. M.* 934. if] If *S. M.*

Youl come to your fathers to ſupper?

Rom: I will.

Mer: Farewell ancient Ladie, farewell ſweete Ladie.

Exeunt Benuolio, Mercutio.

Nur: Marry farewell. Pray what ſaucie marchant was this that was ſo full of his roperipe?

Rom: A gentleman Nurſe that loues to heare himſelfe talke, and will ſpeake more in an houre than hee will ſtand to in a month.

Nur: If he ſtand to anie thing againſt mee, Ile take him downe if he were luſtier than he is: if I cannot take him downe, Ile finde them that ſhall: I am none of his flurt-gills, I am none of his skaines mates.

She turnes to Peter her man.

And thou like a knaue muſt ſtand by, and ſee euery Iacke vſe me at his pleaſure.

Pet: I ſee no bodie vſe you at his pleaſure, if I had, I would ſoone haue drawen: you know my toole is as ſoone out as anothers if I ſee time and place.

Nur: Now afore God he hath ſo vext me, that euerie member about me quiuers: ſcuruie Iacke. But as I ſaid, my Ladie bad me ſeeke ye out, and what ſhee bad me tell yee, that Ile keepe to my ſelfe: but if you ſhould lead her into a fooles paradice as they ſaye, it were a verie groſſe kinde of behauiour as they ſay, for the Gentlewom an is yong. Now if you ſhould deale doubly with her, it were verie weake dealing, and not to be offered to anie Gentlewoman.

Rom: Nurſe, commend me to thy Ladie, tell her I proteſt.

Nur: Good heart: yfaith Ile tell her ſo: oh ſhe will be a ioyfull woman.

Rom: Why, what wilt thou tell her?

Nur: That you doo proteſt: which (as I take it) is a Gentlemanlike proffer.

Rom: Bid her get leaue to morrow morning
To come to ſhrift to Frier *Laurence* cell:
And ſtay thou Nurſe behinde the Abbey wall,
My manſhall come to thee, and bring along
The cordes, made like a tackled ſtaire,
Which to the high top-gallant of myioy
Muſt be my conduct in the ſecret night.

938. marchant] merchant *S. M. C.* 945. flurt-] flurt- *S. M. C.*

Hold, take that for thy paines.

Nur: No, not a penie truly.

Rom: I ſay you ſhall not chuſe.

Nur: Well, to morrow morning ſhe ſhall not faile.

Rom: Farewell, be truſtie, and Ile quite thy paine. *Exit.*

Nur: *Peter*, take my fanne, and goe before. *Ex. omnes.*

Enter Iuliet.

Iul: The clocke ſtroke nine when I did ſend my Nurſſe
In halfe an houre ſhe promiſt to returne.
Perhaps ſhe cannot finde him. Thats not ſo,
Oh ſhe is lazie, Loues heralds ſhould be thoughts,
And runne more ſwift, than haſtie powder fierd,
Doth hurrie from the fearfull Cannons mouth.

Enter Nurſe.

Oh now ſhe comes. Tell me gentle Nurſe,
What ſayes my Loue?

Nur: Oh I am wearie, let mee reſt a while. Lord how my bones ake. Oh wheres my man? Giue me ſome aqua vitæ.

Iul: I would thou hadſt my bones, and I thy newes.

Nur: Fie, what a iaunt haue I had: and my backe a tother ſide, Lord, Lord, what a caſe am I in.

Iul: But tell me ſweet Nurſe, what ſayes *Romeo*?

Nur: *Romeo*, nay, alas you cannot chuſe a man. Hees no bodie, he is not the Flower of curteſie, he is not a proper man: and for a hand, and a foote, and a baudie, wel go thy way wench, thou hast it ifaith. Lord, Lord, how my head beates?

Iul: What of all this? tell me what ſayes he to our mariage?

Nur: Marry he ſayes like an honeſt Gentleman, and a kinde, and I warrant a vertuous: wheres your Mother?

Iul: Lord, Lord, how odly thou replieſt? He ſaies like a kinde Gentleman, and an honeſt, and a vertuous; wheres your mother?

Nur: Marry come vp, cannot you ſtay a while? is this the poulteſſe for mine aking boanes? next arrant youl haue done, euen doot your ſelfe.

Iul: Nay ſtay ſweet Nurſe, I doo intreate thee now,
What ſayes my Loue, my Lord, my *Romeo*?

Nur: Goe, hye you ſtraight to Friar *Laurence* Cell,
And frame a ſcuſe that you muſt goe to ſhrift:

There ſtayes a Bridegroome to make you a Bride.
Now comes the wanton blood vp in your cheekes,
I muſt prouide a ladder made of cordes,
With which your Lord muſt clime a birdes neſt ſoone.
I muſt take paines to further your delight,
But you muſt beare the burden ſoone at night.
Doth this newes pleaſe you now?
Iul: How doth her latter words reuiue my hart.
Thankes gentle Nurſe, diſpatch thy buſines,
And Ile not faile to meete my *Romeo.* *Exeunt.*

Enter Romeo, *Frier.*

Rom: Now Father *Laurence*, in thy holy grant
Conſiſts the good of me and *Iuliet.*
Fr: Without more words I will doo all I may,
To make you happie if in me it lye.
Rom: This morning here ſhe pointed we ſhould meet,
And conſumate thoſe neuer parting bands,
Witnes of our harts loue by ioyning hands,
And come ſhe will.
Fr: I geſſe ſhe will indeed,
Youths loue is quicke, ſwifter than ſwifteſt ſpeed.
Enter Iuliet ſomewhat faſt, and embraceth Romeo.
See where ſhe comes.
So light of foote nere hurts the troden flower:
Of loue and ioy, ſee ſee the ſoueraigne power.
Iul: Romeo.
Rom: My *Iuliet* welcome. As doo waking eyes
(Cloaſd in Nights myſts) attend the frolicke Day,
So *Romeo* hath expected *Iuliet*,
And thou art come.
Iul: I am (if I be Day)
Come to my Sunne: ſhine foorth, and make me faire.
Rom: All beauteous fairnes dwelleth in thine eyes.
Iul: *Romeo* from thine all brightnes doth ariſe.
Fr: Come wantons, come, the ſtealing houres do paſſe
Defer imbracements till ſome fitter time,
Part for a while, you ſhall not be alone,
Till holy Church haue ioynd ye both in one.
Rom: Lead holy Father, all delay ſeemes long.
Iul: Make haſt, make haſt, this lingring doth vs wrong.

1047. fitter] fitrer *C.*

Fr: O, ſoft and faire makes ſweeteſt worke they ſay.
Haſt is a common hindrer in croſſe way. *Exeunt omnes.*

Enter Benuolio, Mercutio.

Ben: I pree thee good *Mercutio* lets retire,
The day is hot, the *Capels* are abroad.

Mer: Thou art like one of thoſe, that when hee comes into the confines of a tauerne, claps me his rapier on the boord, and ſayes, God ſend me no need of thee: and by the operation of the next cup of wine, he drawes it on the drawer, when indeed there is no need.

Ben: Am I like ſuch a one?

Mer: Go too, thou art as hot a Iacke being mooude, and as ſoone mooude to bé moodie, and as ſoone moodie to be mooud.

Ben: And what too?

Mer: Nay, and there were two ſuch, wee ſhould haue none ſhortly. Didſt not thou fall out with a man for cracking of nuts, having no other reaſon, but becauſe thou hadſt haſill eyes? what eye but ſuch an eye would haue pickt out ſuch a quarrell? With another for coughing, becauſe hee wakd thy dogge that lay a ſleepe in the Sunne? With a Taylor for wearing his new dublet before Eaſter: and with another for tying his new ſhoes with olde ribands. And yet thou wilt forbid me of quarrelling.

Ben: By my head heere comes a *Capolet.*

Enter Tybalt.

Mer: By my heele I care not.

Tyb: Gentlemen a word with one of you.

Mer: But one word with one of vs? You had beſt couple it with ſomewhat, and make it a word and a blow.

Tyb: I am apt enough to that if I haue occaſion.

Mer: Could you not take occaſion?

Tyb: *Mercutio* thou conſorts with *Romeo*?

Mer: Conſort. Zwounes conſort? the ſlaue wil make fidlers of vs. If you doe ſirra, look for nothing but diſcord: For heeres my fiddle-ſticke.

Enter Romeo.

Tyb: Well peace be with you, heere comes my man.

Mer: But Ile be hanged if he weare your lyuery: Mary

1060. drawer] drawr *S.* 1083. Conſort.] Conſort, *S. M.*

go before into the field, and he may be your follower, ſo in that ſence your worſhip may call him man.

Tyb: R*omeo* the hate I beare to thee can affoord no better words then theſe, thou art a villaine.

R*om:* *Tybalt* the loue I beare to thee, doth excuſe the appertaining rage to ſuch a word: villaine am I none, therfore I well perceiue thou knowſt me not.

Tyb: Bace boy this cannot ſerue thy turne, and therefore drawe.

R*o:* I doe proteſt I neuer iniured thee, but loue thee better than thou canſt deuiſe, till thou ſhalt know the reaſon of my loue.

Mer: O diſhonorable vile ſubmiſſion. *Alla ſtockado* caries it away. You Ratcatcher, come backe, come backe.

Tyb: What wouldeſt with me?

Mer: Nothing King of Cates, but borrow one of your nine liues, therefore come drawe your rapier out of your ſcabard, leaſt mine be about your eares ere you be a ware.

Rom: Stay *Tibalt*, hould *Mercutio*: *Benuolio* beate downe their weapons.

Tibalt vnder Romeos arme thruſts Mercutio, in and flyes.

Mer: Is he gone, hath hee nothing? A poxe on your houſes.

Rom: What art thou hurt man, the wound is not deepe.

Mer: Noe not ſo deepe as a Well, not ſo wide as a barne doore, but it will ſerue I warrant. What meant you to come betweene vs? I was hurt vnder your arme.

Rom: I did all for the beſt.

Mer: Apoxe of your houſes, I am fairely dreſt. Sirra goe fetch me a Surgeon.

Boy: I goe my Lord.

Mer: I am pepperd for this world, I am ſped yfaith, he hath made wormes meate of me, & ye aske for me to morrow you ſhall finde me a graue-man. A poxe of your houſes, I ſhall be fairely mounted vpon foure mens ſhoulders: For your houſe of the *Mountegues* and the *Capolets*: and then ſome peaſantly rogue, ſome Sexton, ſome baſe ſlaue ſhall write my Epitapth, that *Tybalt* came and broke the Princes Lawes, and *Mercutio* was ſlaine for the firſt and ſecond cauſe. Wher's the Surgeon?

1111. not ſo wide] nor so wide *S. M. C.*

Boy: Hee's come ſir.

Mer: Now heele keepe a mumbling in my guts on the other ſide, come *Benuolio*, lend me thy hand: a poxe of your houſes. *Exeunt*

Rom: This Gentleman the Princes neere Alie.
My very frend hath tane this mortall wound
In my behalfe, my reputation ſtaind
With *Tibalts* ſlaunder, *Tybalt* that an houre
Hath beene my kinſman, Ah *Iuliet*
Thy beautie makes me thus effeminate,
And in my temper ſoftens valors ſteele.

Enter Benuolio.

Ben: Ah *Romeo Romeo* braue *Mercutio* is dead,
That gallant ſpirit hath aſpir'd the cloudes,
Which too vntimely ſcornd the lowly earth.

Rom: This daies black fate, on more daies doth depend
This but begins what other dayes muſt end.

Enter Tibalt.

Ben: Heere comes the furious *Tibalt* backe againe.

Rom: A liue in tryumph and *Mercutio* ſlaine?
Away to heauen reſpectiue lenity:
And fier eyed fury be my conduct now.
Now *Tibalt* take the villaine backe againe,
Which late thou gau'ſt me: for *Mercutios* ſoule,
Is but a little way aboue the cloudes,
And ſtaies for thine to beare him company.
Or thou, or I, or both ſhall follow him.

Fight, Tibalt falles.

Ben: *Romeo* away, thou ſeeſt that *Tibalt's* ſlaine,
The Citizens approach, away, begone
Thou wilt be taken.

Rom: Ah I am fortunes ſlaue. *Exeunt*

Enter Citizens.

Watch. Wher's he that ſlue *Mercutio*, *Tybalt* that villaine?

Ben: There is that *Tybalt.*
Vp ſirra goe with vs.

1132. frend] friend *S. M.* 1135. kinſman,] kinſman. *S. M. C.*
1159. *Watch:* which is found in *S.* and *M.*, is omitted in the text; '*Watch:* Vp' is the catchword of the previous page.

Enter Prince, Capolets wife.

Pry: Where be the vile beginners of this fray?
Ben: Ah Noble Prince I can diſcouer all
The moſt vnlucky mannage of this brawle.
Heere lyes the man ſlaine by yong R*omeo*,
That ſlew thy kinſman braue *Mercutio*,
M: *Tibalt*, *Tybalt*, O my brothers child,
Vnhappie ſight? Ah the blood is ſpilt
Of my deare kinſman, Prince as thou art true:
For blood of ours, ſhed bloud of *Mountagew*.
Pry: Speake *Benuolio* who began this fray?
Ben: *Tibalt* heere ſlaine whom R*omeos* hand did ſlay.
R*omeo* who ſpake him fayre bid him bethinke
How nice the quarrell was.
But *Tibalt* ſtill perſiſting in his wrong,
The ſtout *Mercutio* drewe to calme the ſtorme,
Which R*omeo* ſeeing cal'd ſtay Gentlemen,
And on me cry'd, who drew to part their ſtrife,
And with his agill arme yong *Romeo*,
As faſt as tung crydepeace, ſought peace to make.
While they were enterchanging thruſts and blows,
Vnder yong R*omeos* laboring arme to part,
The furious *Tybalt* caſt an enuious thruſt,
That rid the life of ſtout *Mercutio*.
With that he fled, but preſently return'd,
And with his rapier brawed R*omeo*:
That had but newly entertain'd reuenge.
And ere I could drawforth my rapyer
To part their furie, downe did *Tybalt* fall,
And this way R*omeo* fled.
Mo: He is a *Mountagew* and ſpeakes partiall,
Some twentie of them fought in this blacke ſtrife:
And all thoſe twenty could but kill one life.
I doo intreate ſweete Prince thoult iuſtice giue,
Romeo ſlew *Tybalt*, *Romeo* may not liue.
Prin: And for that offence
Immediately we doo exile him hence.
I haue an intereſt in your hates proceeding,
My blood for your rude braules doth lye a bleeding.
But Ile amerce you with ſo large a fine,
That you ſhall all repent the loſſe of mine.

1189. *Mo:*] *Ro: M.*

I will be deafe to pleading and excuſes,
Nor teares nor prayers ſhall purchaſe for abuſes.
Pittie ſhall dwell and gouerne with vs ſtill:
Mercie to all but murdrers, pardoning none that kill.
Exeunt omnes.

Enter Iuliet.

Iul: Gallop apace you fierie footed ſteedes
To *Phœbus* manſion, ſuch a Waggoner
As *Phaeton*, would quickly bring you thether,
And ſend in cloudie night immediately.

Enter Nurſe wringing her hands, with the ladder of cordes in her lap.

But how now Nurſe: O Lord, why lookſt thou ſad?
What haſt thou there, the cordes?
Nur: I, I, the cordes: alacke we are vndone,
We are vndone, Ladie we are vndone.
Iul: What diuell art thou that torments me thus?
Nurſ: Alack the day, hees dead, hees dead, hees dead.
Iul: This torture ſhould be roard in diſmall hell.
Can heauens be ſo enuious?
Nur: *Romeo* can if heauens cannot.
I ſaw the wound, I ſaw it with mine eyes,
God ſaue the ſample, on his manly breaſt:
A bloodie coarſe, a piteous bloodie coarſe,
All pale as aſhes, I ſwounded at the ſight.
Iul: Ah *Romeo, Romeo,* what diſaſter hap
Hath feuerd thee from thy true *Iuliet?*
Ah why ſhould Heauen ſo much conſpire with Woe,
Or Fate enuie our happie Marriage,
So ſoone to ſunder vs by timeleſſe Death?
Nur: O *Tybalt, Tybalt,* the beſt frend I had,
O honeſt *Tybalt,* curteous Gentleman.
Iul: What ſtorme is this that blowes ſo contrarie,
Is *Tybalt* dead, and *Romeo* murdered:
My deare loude couſen, and my deareſt Lord.
Then let the trumpet ſound a generall doome
Theſe two being dead, then liuing is there none.
Nur: *Tybalt* is dead, and *Romeo* baniſhed,
Romeo that murdred him is baniſhed.
Iul: Ah heauens, did *Romeos* hand ſhed *Tybalts* blood?

1235. blood?] blood! *S. M.*

Nur: It did, it did, alacke the day it did.
Iul: O ſerpents hate, hid with a flowring face:
O painted ſepulcher, including filth.
Was neuer booke containing ſo foule mattter,
So fairly bound. Ah, what meant *Romeo?*
Nur: There is no truth, no faith, no honeſtie in men:
All falſe, all faithles, periurde, all forſworne.
Shame come to *Romeo.*
Iul: A bliſter on that tung, he was not borne to ſhame:
Vpon his face Shame is aſhamde to ſit.
But wherefore villaine didſt thou kill my Couſen?
That villaine Couſen would haue kild my husband.
All this is comfort. But there yet remaines
VVorſe than his death, which faine I would forget:
But ah, it preſſeth to my memorie,
Romeo is baniſhed. Ah that word Baniſhed
Is worſe than death. *Romeo* is baniſhed,
Is Father, Mother, *Tybalt*, *Iuliet*,
All killd, all ſlaine, all dead, all baniſhed.
Where are my Father and my Mother Nurſe?
Nur: VVeeping and wayling ouer *Tybalts* coarſe.
VVill you goe to them?
Iul: I, I, when theirs are ſpent,
Mine ſhall be ſhed for *Romeos* baniſhment.
Nur: Ladie, your *Romeo* will be here to night,
Ile to him, he is hid at *Laurence* Cell.
Iul: Doo ſo, and beare this Ring to my true Knight,
And bid him come to take his laſt farewell. *Exeunt.*

Enter Frier.

Fr: *Romeo* come forth, come forth thou fearfull man,
Affliction is enamourd on thy parts,
And thou art wedded to Calamitie.

Enter Romeo.

Rom: Father what newes, what is the Princes doome,
VVhat Sorrow craues acquaintance at our hands,
VVhich yet we know not.
Fr: Too familiar
Is my yong ſonne with ſuch ſowre companie:
I bring thee tidings of the Princes doome.
Rom: VVhat leſſe than doomes day is the Princes doome?

1240. meant] ment *M.*

Fr: A gentler iudgement vaniſht from his lips,
Not bodies death, but bodies baniſhment.
Rom: Ha, Baniſhed? be mercifull, ſay death:
For Exile hath more terror in his lookes,
Than death it ſelfe, doo not ſay Baniſhment.
Fr: Hence from *Verona* art thou baniſhed:
Be patient, for the world is broad and wide.
Rom: There is no world without *Verona* walls,
But purgatorie, torture, hell it ſelfe.
Hence baniſhed, is baniſht from the world:
And world exilde is death. Calling death baniſhment,
Thou cutſt my head off with a golden axe,
And ſmileſt vpon the ſtroke that murders me.
Fr: Oh monſtrous ſinne, O rude vnthankfulnes:
Thy fault our law calls death, but the milde Prince
(Taking thy part) hath ruſhd aſide the law,
And turnd that blacke word death to baniſhment:
This is meere mercie, and thou ſeeſt it not.
Rom: Tis torture and not mercie, heauen is heere
Where *Iuliet* liues: and euerie cat and dog,
And little mouſe, euerie vnworthie thing
Liue here in heauen, and may looke on her,
But *Romeo* may not. More validitie,
More honourable ſtate, more courtſhip liues
In carrion flyes, than *Romeo*: they may ſeaze
On the white wonder of faire *Iuliets* skinne,
And ſteale immortall kiſſes from her lips;
But *Romeo* may not, he is baniſhed.
Flies may doo this, but I from this muſt flye.
Oh Father hadſt thou no ſtrong poyſon mixt,
No ſharpe ground knife, no preſent meane of death,
Though nere ſo meane, but baniſhment
To torture me withall: ah, baniſhed.
O Frier, the damned vſe that word in hell:
Howling attends it. How hadſt thou the heart
Being a Diuine, a ghoſtly Confeſſor,
A ſinne abſoluer, and my frend profeſt,
To mangle me with that word, Baniſhment?
Fr: Thou fond mad man, heare me but ſpeake a word,
Rom: O, thou wilt talke againe of Baniſhment.
Fr: Ile giue thee armour to beare off this word,

1295. here] heere *S. M.*

Aduerſities ſweete milke, philoſophie,
To comfort thee though thou be baniſhed.
Rom: Yet Baniſhed? hang vp philoſophie,
Vnleſſe philoſophie can make a *Iuliet*,
Diſplant a Towne, reuerſe a Princes doome,
It helpes not, it preuailes not, talke no more.
Fr: O, now I ſee that madmen haue no eares.
Rom: How ſhould they, when that wiſe men haue no eyes.
Fr: Let me diſpute with thee of thy eſtate.
Rom: Thou canſt not ſpeak of what thou doſt not feele.
Wert thou as young as I, *Iuliet* thy Loue,
An houre but married, *Tybalt* murdred.
Doting like me, and like me baniſhed,
Then mightſt thou ſpeake, then mightſt thou teare thy hayre.
And fall vpon the ground as I doe now,
Taking the meaſure of an vnmade graue.

Nurſe knockes.

Fr: Romeo ariſe, ſtand vp thou wilt be taken,
I heare one knocke, ariſe and get thee gone.
Nu: Hoe Fryer.
Fr: Gods will what wilfulnes is this?

Shee knockes againe.

Nur: Hoe Fryer open the doore,
Fr: By and by I come. Who is there?
Nur: One from Lady *Iuliet.*
Fr: Then come neare.
Nur: Oh holy Fryer, tell mee oh holy Fryer,
Where is my Ladies Lord? Wher's Romeo?
Fr: There on the ground, with his owne teares made drunke.
Nur: Oh he is euen in my Miſtreſſe caſe.
Iuſt in her caſe. Oh wofull ſimpathy,
Pitteous predicament, euen ſo lyes ſhee,
Weeping and blubbring, blubbring and weeping:
Stand vp, ſtand vp, ſtand and you be a man.
For *Iuliets* ſake, for her ſake riſe and ſtand,
Why ſhould you fall into ſo deep an *O.*

He riſes.

Romeo: Nurſe.

Nur: Ah ſir, ah ſir. Wel death's the end of all.
Rom: Spakeſt thou of *Iuliet*, how is it with her?
Doth ſhe not thinke me an olde murderer,
Now I haue ſtainde the childhood of her ioy,
With bloud remou'd but little from her owne?
Where is ſhe? and how doth ſhe? And what ſayes
My conceal'd Lady to our canceld loue?
Nur: Oh ſhe ſaith nothing, but weepes and pules,
And now fals on her bed, now on the ground,
And *Tybalt* cryes, and then on *Romeo* calles.
Rom: As if that name ſhot from the deadly leuel of a gun
Did murder her, as that names curſed hand
Murderd her kinſman. Ah tell me holy Fryer
In what vile part of this Anatomy
Doth my name lye? Tell me that I may facke
The hatefull manſion?
He offers to ſtab himſelfe, and Nurſe ſnatches the dagger away.
Nur: Ah?
Fr: Hold, ſtay thy hand: art thou a man? thy forme
Cryes out thou art, but thy wilde actes denote
The vnreſonable furyes of a beaſt.
Vnſeemely woman in a ſeeming man,
Or ill beſeeming beaſt in ſeeming both.
Thou haſt amaz'd me. By my holy order,
I thought thy diſpoſition better temperd,
Haſt thou ſlaine *Tybalt*? wilt thou ſlay thy ſelfe?
And ſlay thy Lady too, that liues in thee?
Rouſe vp thy ſpirits, thy Lady *Iuliet* liues,
For whoſe ſweet ſake thou wert but lately dead:
There art thou happy. *Tybalt* would kill thee,
But thou ſlueſt *Tybalt*, there art thou happy too.
A packe of bleſſings lights vpon thy backe,
Happines Courts thee in his beſt array:
But like a misbehaude and ſullen wench
Thoufrownſt vpon thy Fate that ſmilles on thee.
Take heede, take heede, for ſuch dye miſerable.
Goe get thee to thy loue as was decreed:
Aſcend her Chamber Window, hence and comfort her,

1353. death's] deaths *S. M.*
1354. her?] her *S. M.*
1356. ioy,] ioy. *S. M.*
1358. is ſhe?] is ſhe, *S. M.*
1368. manſion?] manſion. *S. M.*

But looke thou ſtay not till the watch be ſet,
For then thou canſt not paſſe to *Mantua*.
Nurſe prouide all things in a readines,
Comfort thy Miſtreſſe, haſte the houſe to bed,
Which heauy ſorrow makes them apt vnto.
Nur: Good Lord what a thing learning is,
I could haue ſtayde heere all this night
To heare good counſell. Well Sir,
Ile tell my Lady that you will come.
Rom: Doe ſo and bidde my ſweet prepare to childe,
Farwell good Nurſe.

Nurſe offers to goe in and turnes againe.

Nur: Heere is a Ring Sir, that ſhe bad me giue you,
Rom: How well my comfort is reuiud by this.

Exit Nurſe.

Fr: Soiorne in *Mantua*, Ile finde out your man,
And he ſhall ſignifie from time to time:
Euery good hap that doth befall thee heere.
Farwell.
Rom: But that a ioy, paſt ioy cryes out on me,
It were a griefe ſo breefe to part with thee.

Enter olde Capolet and his wife, with County Paris.

Cap: Thinges haue fallen out Sir ſo vnluckily,
That we haue had no time to moue my daughter.
Looke yee Sir, ſhe lou'd her kinſman dearely,
And ſo did I. Well, we were borne to dye,
Wife wher's your daughter, is ſhe in her chamber?
I thinke ſhe meanes not to come downe to night.
Par: Theſe times of woe affoord no time to wooe,
Maddam farwell, commend me to your daughter.

Paris offers to goe in, and Capolet calles him againe.

Cap: Sir *Paris*? Ile make a deſperate tender of my child.
I thinke ſhe will be rulde in all reſpectes by mee:
But ſoft what day is this?
Par: Munday my Lord,
Cap: Oh then Wenſday is too ſoone,

1395. is,] is. *C.*

On Thurſday let it be: you ſhall be maried.
Wee'le make no great a doe, a frend or two, or ſo:
For looke ye Sir, *Tybalt* being ſlaine ſo lately,
It will be thought we held him careleſſye:
If we ſhould reuell much, therefore we will haue
Some halfe a dozen frends and make no more adoe.
But what ſay you to Thurſday.

Par: My Lorde I wiſhe that Thurſday were to morrow.

Cap: Wife goe you to your daughter, ere you goe to bed.

Acquaint her with the County *Paris* loue,
Fare well my Lord till Thurſday next.
Wife gette you to your daughter. Light to my Chamber.
Afore me it is ſo very very late,
That we may call it earely by and by.

Exeunt.

Enter Romeo and Iuliet at the window.

Iul: Wilt thou be gone? It is not yet nere day,
It was the Nightingale and not the Larke
That pierſt the fearfull hollow of thine eare:
Nightly ſhe ſings on yon Pomegranate tree,
Beleeue me loue, it was the Nightingale.

Rom: It was the Larke, the Herald of the Morne,
And not the Nightingale. See Loue what enuious ſtrakes
Doo lace the ſeuering clowdes in yonder Eaſt.
Nights candles are burnt out, and iocond Day
Stands tiptoes on the myſtie mountaine tops.
I muſt be gone and liue, or ſtay and dye.

Iul: Yon light is not day light, I know it I:
It is ſome Meteor that the Sunne exhales,
To be this night to thee a Torch-bearer,
And light thee on thy way to *Mantua.*
Then ſtay awhile, thou ſhalt not goe ſoone.

Rom: Let me ſtay here, let me be tane, and dye:
If thou wilt haue it ſo, I am content.
Ile ſay yon gray is not the Mornings Eye,
It is the pale reflex of *Cynthias* brow.
Ile ſay it is the Nightingale that beates
The vaultie heauen ſo high aboue our heads,

And not the Larke the Meſſenger of Morne.
Come death and welcome, *Iuliet* wils it ſõ.
What ſayes my Loue? lets talke, tis not yet day.
Ful: It is, it is, be gone, flye hence away.
It is the Larke that ſings ſo out of tune,
Straining harſh Diſcords and vnpleaſing Sharpes.
Some ſay, the Larke makes ſweete Diuiſion:
This doth not ſo: for this diuideth vs.
Some ſay the Larke and loathed Toad change eyes,
I would that now they had changd voyces too:
Since arme from arme her voyce doth vs affray,
Hunting thee hence with Huntſvp to the day.
So now be gone, more light and light it growes.
Rom: More light and light, more darke and darke our woes.
Farewell my Loue, one kiſſe and Ile deſcend.

He goeth downe.

Ful: Art thou gone ſo, my Lord, my Loue, my Frend?
I muſt heare from thee euerie day in the hower:
For in an hower there are manie minutes,
Minutes are dayes, ſo will I numberthem:
Oh, by this count I ſhall be much in yeares,
Ere I ſee thee againe.
Rom: Farewell, I will omit no opportunitie
That may conueigh my greetings loue to thee.
Iul: Oh, thinkſt thou we ſhall euer meete againe.
Rom: No doubt, no doubt, and all this woe ſhall ſerue
For ſweete diſcourſes in the time to come.
Ful: Oh God, I haue an ill diuining ſoule.
Me thinkes I ſee thee now thou art below
Like one dead in the bottome of a Tombe:
Either mine ey ſight failes, or thou lookſt pale.
Rom: And truſt me Loue, in my eye ſo doo you,
Drie ſorrow drinkes our blood: adieu, adieu. *Exit.*

Enter Nurſe haſtely.

Nur: Madame beware, take heed the day is broke,
Your Mother's comming to your Chamber, make all ſure.

She goeth downe from the window.

1490. ey ſight] ey-ſight *S. M. C.*

Enter Iuliets Mother, Nurſe.

Moth: Where are you Daughter?
Nur: What Ladie, Lambe, what *Iuliet?*
Iul: How now, who calls?
Nur: It is your Mother.
Moth: Why how now *Juliet?*
Iul: Madam, I am not well.
Moth: What euermore weeping for your Coſens death:
I thinke thoult waſh him from his graue with teares.
Iul: I cannot chuſe, hauing ſo great a loſſe.
Moth: I cannot blame thee.
But it greeues thee more that Villaine liues.
Iul: What Villaine Madame?
Moth: That Villaine *Romeo.*
Iul: Villaine and he are manie miles a ſunder.
Moth: Content thee Girle, if I could finde a man
I ſoone would ſend to *Mantua* where he is,
That ſhould beſtow on him ſo ſure a draught,
As he ſhould ſoone beare *Tybalt* companie.
Iul: Finde you the meanes, and Ile finde ſuch a man:
For whileſt he liues, my heart ſhall nere be light
Till I behold him, dead is my poore heart.
Thus for a Kinſman vext? (newes?
Moth: Well let that paſſe. I come to bring thee ioyfull
Iul: And ioy comes well in ſuch a needfull time.
Moth: Well then, thou haſt a carefull Father Girle,
And one who pitying thy needfull ſtate,
Hath found thee out a happie day of ioy.
Iul: What day is that I pray you?
Moth: Marry my Childe,
The gallant, yong and youthfull Gentleman,
The Countie *Paris* at Saint *Peters* Church,
Early next Thurſday morning muſt prouide,
To make you there a glad and ioyfull Bride.
Iul: Now by Saint *Peters* Church and *Peter* too,
He ſhall not there make mee a ioyfull Bride.
Are theſe the newes you had to tell me of?
Marrie here are newes indeed. Madame I will not marrie yet.
And when I doo, it ſhalbe rather *Romeo* whom I hate,
Than Countie *Paris* that I cannot loue.

Enter olde Capolet.

Moth: Here comes your Father, you may tell him ſo.
Capo: Why how now, euermore ſhowring?
In one little bodie thou reſembleſt a ſea, a barke, a ſtorme:
For this thy bodie which I tearme a barke,
Still floating in thy euerfalling teares,
And toſt with ſighes ariſing from thy hart:
Will without ſuccour ſhipwracke preſently.
But heare you Wife, what haue you founded her, what ſaies ſhe to it?
Moth: I haue, but ſhe will none ſhe thankes ye:
VVould God that ſhe were married to her graue.
Capo: What will ſhe not, doth ſhe not thanke vs, doth ſhe not wexe proud?
Iul: Not proud ye haue, but thankfull that ye haue:
Proud can I neuer be of that I hate,
But thankfull euen for hate that is ment loue.
Capo: Proud and I thanke you, and I thanke you not,
And yet not proud. VVhats here, chop logicke.
Proud me no prouds, nor thanke me no thankes,
But fettle your fine ioynts on Thurſday next
To goe with *Paris* to Saint *Peters*Church,
Or I will drag you on a hurdle thether.
Out you greene ſicknes baggage, out you tallow face.
Iu: Good father heare me ſpeake?

She kneeles downe.

Cap: I tell thee what, eyther reſolue on thurſday next
To goe with *Paris* to Saint *Peters*Church:
Or henceforth neuer looke me in the face.
Speake not, reply not, for my fingers ytch.
Why wife, we thought that we were ſcarcely bleſt
That God had ſent vs but this onely chyld:
But now I ſee this one is one too much,
And that we haue a croſſe in hauing her.
Nur: Mary God in heauen bleſſe her my Lord,
You are too blame to rate her ſo.
Cap. And why my Lady wiſedome? hold your tung,
Good prudence ſmatter with your goſſips, goe.
Nur: Why my Lord I ſpeake no treaſon.
Cap: Oh goddegodden.

1559. thurſday] Thurſday *S. M.*

Vtter your grauity ouer a goſſips boule,
For heere wee need it not.
Mo: My lord ye are too hotte.
Cap: Gods bleſſed mother wife it mads me,
Day, night, early, late, at home, abroad,
Alone, in company, waking or ſleeping,
Still my care hath beene to ſee her matcht,
And hauing now found out a Gentleman,
Of Princely parentage, youthfull, and nobly trainde.
Stuft as they ſay with honorable parts,
Proportioned as ones heart coulde wiſh a man:
And then to haue a wretched whyning foole,
A puling mammet in her fortunes tender,
To ſay I cannot loue, I am too young, I pray you pardon mee?
But if you cannot wedde Ile pardon you,
Graze where you will, you ſhall not houſe with me.
Looke to it, thinke ont, I doe not vſe to ieſt.
I tell yee what, Thurſday is neere,
Lay hand on heart, aduiſe, bethinke your ſelfe,
If you be mine, Ile giue you to my frend:
If not, hang, drowne, ſtarue, beg,
Dye in the ſtreetes: for by my Soule
Ile neuer more acknowledge thee,
Nor what I haue ſhall euer doe thee good,
Thinke ont, looke toot, I doe not vſe to ieſt. *Exit.*
Iul: Is there no pitty hanging in the cloudes,
That lookes into the bottom of my woes?
I doe beſeech you Madame, caſt me not away,
Defer this mariage for a day or two,
Or if you cannot, make my mariage bed
In that dimme monument where *Tybalt* lyes.
Moth: Nay be aſſured I will not ſpeake a word.
Do what thou wilt for I haue done with thee. *Exit.*
Iul: Ah Nurſe what comfort? what counſell canſt thou giue me.
Nur: Now truſt me Madame, I know not what to ſay:
Your *Romeo* he is baniſht, and all the world to nothing
He neuer dares returne to challendge you,
Now I thinke goode you marry with this County,
Oh he is a gallant Gentleman, *Romeo* is but a diſhclout

1581. parentage,] parentage *M.* 1611. you,] you. *S. M. C.*

In reſpect of him. I promiſe you
I thinke you happy in this ſecond match.
As for your husband he is dead:
Or twere as good he were, for you haue no vſe of him.
Iul: Speakſt thou this from thy heart?
Nur: I and from my ſoule, or els beſhrew them both.
Iul: Amen.
Nur: What ſay you Madame?
Iul: Well, thou haſt comforted me wondrous much,
I pray thee goe thy waies vnto my mother
Tellher I am gone hauing diſpleaſde my Father.
To Fryer *Laurence* Cell to confeſſe me,
And to be abſolu'd.
Nur: I will, and this is wiſely done.
She lookes after Nurſe.
Iul: Auncient damnation, O moſt curſed fiend.
Is it more ſinne to wiſh me thus forſworne,
Or to diſpraiſe him with the ſelfe ſame tongue
That thou haſt praiſde him with aboue compare
So manythouſand times? Goe Counſellor,
Thou and my boſom henceforth ſhalbe twaine,
Ile to the Fryer to knowhis remedy,
If all faile els, I haue the power to dye.
Exit.

Enter Fryer and Paris.

Fr: On Thurſday ſay ye: the time is very ſhort,
Par: My Father *Capolet* will haue it ſo,
And I am nothing ſlacke to ſlow his haſt.
Fr: You ſay you doe not know the Ladies minde?
Vneuen is the courſe, I like it not.
Par: Immoderately ſhe weepes for *Tybalts* death,
And therefore haue I little talkt of loue.
For *Venus* ſmiles not in a houſe of teares,
Now Sir, her father thinkes it daungerous:
That ſhe doth giue her ſorrow ſo much ſway.
And in his wiſedome haſts our mariage,
To ſtop the inundation of her teares.
Which too much minded by her ſelfe alone
May be put from her by ſocietie.

1635. If] om. *M.* (Corrected in Errata.)

Now doe ye know the reaſon of this haſt.
Fr: I would I knew not why it ſhould be ſlowd.

Enter Paris.

Heere comes the Lady to my cell,
Par: Welcome my loue, my Lady and my wife:
Iu: That may be ſir, when I may be a wife,
Par: That may be, muſt be loue, on thurſday next.
Iu: What muſt be ſhalbe.
Fr: Thats a certaine text.
Par: What come ye to confeſſion to this Fryer.
Iu: To tell you that were to confeſſe to you.
Par: Do not deny to him that you loue me.
Iul: I will confeſſe to you that I loue him,
Par: So I am ſure you will that you loue me.
Iu: And if I doe, it wilbe of more price,
Being ſpoke behinde your backe, than to your face.
Par: Poore ſoule thy face is much abuſ'd with teares.
Iu: The teares haue got ſmall victory by that,
For it was bad enough before their ſpite.
Par: Thou wrongſt it more than teares by that report.
Iu: That is no wrong ſir, that is a truth:
And what I ſpake I ſpake it to my face.
Par: Thy face is mine and thou haſt ſlaundred it.
Iu: It may be ſo, for it is not mine owne.
Are you at leaſure holy Father now:
Orſhall I come to you at euening Maſſe?
Fr: My leaſure ſerues me penſiue daughter now.
My Lord we muſt entreate the time alone.
Par: God ſheild I ſhould diſturbe deuotion,
Iuliet farwell, and keep this holy kiſſe.

Exit Paris.

Iu: Goe ſhut the doore and when thou haſt done ſo,
Come weepe with me that am paſt cure, paſt help,
Fr: Ah *Iuliet* I already know thy griefe,
Iheare thou muſt and nothiug may proroge it,
On Thurſday next be married to the Countie.
Iul: Tell me not Frier that thou hearſt of it,
Vnleſſe thou tell me how we may preuent it.
Giue me ſome ſudden counſell: els behold

1652. Lady] lady *S. C.*
1665. thy] that *C.*
1675. penſiue] pensive *C.*
1682. nothiug] nothing *S. M. C.*

Twixt my extreames and me, this bloodie Knife
Shall play the Vmpeere, arbitrating that
Which the Commiſsion of thy yeares and arte
Could to no iſſue of true honour bring.
Speake not, be briefe: for I deſire to die,
If what thou ſpeakſt, ſpeake not of remedie.
Fr: Stay *Iuliet*, I doo ſpie a kinde of hope,
VVhich craues as deſperate an execution,
As that is deſperate we would preuent.
If rather than to marrie Countie *Paris*
Thou haſt the ſtrength or will to ſlay thy ſelfe,
Tis not vnlike that thou wilt vndertake
A thing like death to chyde away this ſhame,
That coapſt with death it ſelfe to flye from blame.
And if thou dooſt, Ile giue thee remedie.
Iul: Oh bid me leape (rather than marrie *Paris*)
From off the battlements of yonder tower:
Or chaine me to ſome ſteepie mountaines top,
VVhere roaring Beares and ſauage Lions are:
Or ſhut me nightly in a Charnell-houſe,
VVith reekie ſhankes, and yeolow chaples ſculls:
Or lay me in tombe with one new dead:
Things that to heare them namde haue made me tremble;
And I will doo it without feare or doubt,
To keep my ſelfe a faithfull vnſtaind VVife
To my deere Lord, my deereſt *Romeo*.
Fr: Hold *Iuliet*, hie thee home, get thee to bed,
Let not thy Nurſe lye with thee in thy Chamber:
And when thou art alone, take thou this Violl,
And this diſtilled Liquor drinke thou off:
VVhen preſently through all thy veynes ſhall run
A dull and heauie ſlumber, which ſhall ſeaze
Each vitall ſpirit: for no Pulſe ſhall keepe
His naturall progreſſe, but ſurceaſe to beate:
No ſigne of breath ſhall teſtifie thou liuſt,
And in this borrowed likenes of ſhrunke death,
Thou ſhalt remaine full two and fortie houres,
And when thou art laid in thy Kindreds Vault,
Ile ſend in haſt to *Mantua* to thy Lord,
And he ſhall come and take thee from thy graue.

1700. That] Thou *C.*
1713. get] ged *M.*
1723. houres,] houres. *S. M. C.*

Iul: Frier I goe, be ſure thou ſend for my deare *Romeo.*
Exeunt.

Enter olde Capolet, his Wife, Nurſe, and Seruingman.

Capo: Where are you ſirra?
Ser: Heere forſooth.
Capo: Goe, prouide me twentie cunning Cookes.
Ser: I warrant you Sir, let me alone for that, Ile knowe them by licking their fingers.
Capo: How canſt thou know them ſo?
Ser: Ah Sir, tis an ill Cooke cannot licke his owne fingers.
Capo: Well get you gone.
Exit Seruingman.
But wheres this Head-ſtrong?
Moth: Shees gone (my Lord) to Frier *Laurence* Cell
To be confeſt.
Capo: Ah, he may hap to doo ſome good of her,
A headſtrong ſelfewild harlotrie it is.

Enter Iuliet.

Moth: See here ſhe commeth from Confeſsion,
Capo: How now my Head-ſtrong, where haue you bin gadding?
Iul: Where I haue learned to repent the ſin
Of froward wilfull oppoſition
Gainſt you and your beheſts, and am enioynd
By holy *Laurence* to fall proſtrate here,
And craue remiſsion of ſo foule a fact.

She kneeles downe.

Moth: Why thats well ſaid.
Capo: Now before God this holy reuerent Frier
All our whole Citie is much bound vnto,
Goe tell the Countie preſently of this,
For I will haue this knot knit vp to morrow.
Iul: Nurſe, will you go with me to my Cloſet,
To ſort ſuch things as ſhall be requiſite
Againſt to morrow.

1734. Sir] ſir *S. C.* 1752. vnto,] vnto. *S. M. C.*
1757. morrow.] morrrow, *S. C.*

Moth: I pree thee doo, good Nurſe goe in with her,
Helpe her to fort Tyres, Rebatoes, Chaines,
And I will come vnto you preſently,
Nur: Come ſweet hart, ſhall we goe:
Iul: I pree thee let vs.

Exeunt Nurſe and Iuliet.

Moth: Me thinks on Thurſday would be time enough.
Capo: I ſay I will haue this diſpatcht to morrow,
Goe one and certefie the Count thereof.
Moth: I pray my Lord, let it be Thurſday.
Capo: I ſay to morrow while ſhees in the mood.
Moth: We ſhall be ſhort in our prouiſion.
Capo: Let me alone for that, goe get you in,
Now before God my heart is paſsing light,
To ſee her thus conformed to our will. *Exeunt.*

Enter Nurſe, Iuliet.

Nur: Come, come, what need you anie thing elſe?
Iul: Nothing good Nurſe, but leaue me to my ſelfe:
For I doo meane to lye alone to night.
Nur: Well theres a cleane ſmocke vnder your pillow,
and ſo good night. *Exit.*

Enter Mother.

Moth: What are you buſie, doo you need my helpe?
Iul: No Madame, I deſire to lye alone,
For I haue manie things to thinke vpon.
Moth: Well then good night, be ſtirring *Iuliet*,
The Countie will be earlie here to morrow. *Exit.*
Iul: Farewell, God knowes when wee ſhall meete againe.
Ah, I doo take a fearfull thing in hand.
What if this Potion ſhould not worke at all,
Muſt I of force be married to the Countie?
This ſhall forbid it. Knife, lye thou there.
What if the Frier ſhould giue me this drinke
To poyſon mee, forſeare I ſhould diſcloſe
Our former marriage? Ah, I wrong him much,
He is a holy and religious Man:
I will not entertaine ſo bad a thought.
What if I ſhould be ſtifled in the Toomb?

Awake an houre before the appointed time:
Ah then I feare I ſhall be lunaticke,
And playing with my dead forefathers bones,
Daſh out my franticke braines. Me thinkes I ſee
My Coſin *Tybalt* weltring in his bloud,
Seeking for *Romeo*: ſtay *Tybalt* ſtay,
Romeo I come, this doe I drinke to thee.
She fals vpon her bed within the Curtaines.

Enter Nurſe with hearbs, Mother.

Moth: Thats well ſaid Nurſe, ſet all in redines,
The Countie will be heere immediatly.

Enter Oldeman.

Cap: Make haſt, make haſt, for it is almoſt day,
The Curfewe bell hath rung, t'is foure a clocke,
Looke to your bakt meates good Angelica.

Nur: Goe get you to bed you cotqueane. I faith you will be ſicke anone.

Cap: I warrant thee Nurſe I haue ere now watcht all night, and haue taken no harme at all.

Moth: I you haue beene a mouſe hunt in your time.

Enter Seruingman with Logs & Coales.

Cap: A Ielous hood, a Ieloushood: How now ſirra? What haue you there?

Ser: Forſooth Logs.

Cap: Goe, goe chooſe dryer. Will will tell thee where thou ſhalt fetch them.

Ser: Nay I warrant let me alone, I haue a heade I troe to chooſe a Log.

Exit.

Cap: Well goe thy way, thou ſhalt be logger head. Come, come, make haſt call vp your daughter,
The Countie will be heere with muſicke ſtraight.
Gods me hees come, Nurſe call vp my daughter.

Nur: Goe, get you gone. What lambe, what Lady birde? faſt I warrant. What *Iuliet*? well, let the County take you in your bed: yee ſleepe for a weeke now, but the next night, the Countie *Paris* hath ſet vp his reſt that you ſhal reſt

1799. ſtay,] ſtay. *S. M. C.*
1805. Angelica] *Angelica* *S. C.*
1811. a Ielous hood] Jelous hood *S. M.*
1814. Will will] *Will* will *S M.*

but little. What lambe I ſay, faſt ſtill: what Lady, Loue, whatbride,what *Iuliet*?Gods me how ſound ſhe ſleeps?Nay then I ſee I muſt wake you indeed.Whats heere, laide on your bed, dreſt in your cloathes and down, ah me, alack the day,ſome Aqua vitæ hoe.

Enter Mother.

Moth: How now whats the matter?
Nur: Alack the day, ſhees dead, ſhees dead, ſhees dead.
Moth: Accurſt, vnhappy, miſerable time.

Enter Oldeman.

Cap: Come, come, make haſt, wheres my daughter?
Moth: Ah ſhees dead, ſhees dead.
Cap: Stay, let me ſee, all pale and wan,
Accurſed time,vnfortunate olde man.

Enter Fryer and Paris.

Par: What is the bride ready to goe to Church?
Cap: Ready to goe, but neuer to returne.
O Sonne the night before thy wedding day,
Hath Death laine with thy bride, flower as ſhe is,
Deflowerd by him, ſee, where ſhe lyes,
Death is my Sonne in Law, to him I giue all that I haue.
Par: Haue I thoughtl ong to ſee this mornings face,
And doth it now preſent ſuch prodegies?
Accurſt, vnhappy, miſerable man,
Forlorne, forſaken, deſtitute I am:
Borne to the world to be a ſlaue in it.
Diſtreſt, remediles, and vnfortunate.
O heauens, O nature, wherefore did you make me,
To liue ſo vile, ſo wretched as I ſhall.
Cap: O heere ſhe lies that was our hope, our ioy,
And being dead, dead ſorrow nips vs all.

All at once cry out and wring their hands.

All cry: And all our ioy, and all our hope is dead,
Dead, loſt, vndone, abſented, wholy fled.
Cap: Cruel, vniuſt, impartiall deſtinies,
Why to this day haue you preſeru'd my life?

1835. wan,]'wan. *S. M. C.* 1843. haue.] haue, *C.*

To ſee my hope, my ſtay, my ioy, my life,
Depriude offence, of life, of all by death,
Cruell, vniuſt, impartiall deſtinies.
Cap: O ſad fac'd ſorrow map of miſery,
Why this ſad time haue I deſird to ſee.
This day, this vniuſt, this impartiall day
Wherein I hop'd to ſee my comfort full,
To be depriude by ſuddaine deſtinie.
Moth: O woe, alacke, diſtreſt, why ſhould I liue?
To ſee this day, this miſerable day.
Alacke the time that euer I was borne.
To be partaker of this deſtinie,
Alacke the day, alacke and welladay.
Fr: O peace for ſhame, if not for charity.
Your daughter liues in peace and happines,
And it is vaine to wiſh it otherwiſe.
Come ſticke your Roſemary in this dead coarſe,
And as the cuſtome of our Country is,
In all her beſt and ſumptuous ornaments,
Conuay her where her Anceſtors lie tomb'd,
Cap: Let it be ſo, come wofull ſorrow mates,
Let vs together taſte this bitter fate.

They all but the Nurſe goe foorth, caſting Roſemary on her and ſhutting the Curtens.

Enter Muſitions.

Nur: Put vp, put vp, this is a wofull caſe. *Exit.*
1. Iby my troth Miſtreſſe is it, it had need be mended.

Enter Seruingman.

Ser: Alack alack what ſhal I doe, come Fidlers play me ſome mery dumpe.
1. A ſir, this is no time to play.
Ser: You will not then?
1. No marry will wee.
Ser: Then will I giue it you, and ſoundly to.
1. What will you giue vs?
Ser: The fidler, Ile re you, Ile fa you, Ile ſol you.
1. If you re vs and fa vs, we will note you.
Ser: I will put vp my Iron dagger, and beate you with

1869. deſtinie,] deſtinie. *S. M. C.*

my wodden wit, Come on Simon ſound Pot, Ile poſe you,
1 Lets heare.
Ser: When griping griefe the heart doth wound,
And dol efull dumps the minde oppreſſe:
Then muſique with her ſiluer ſound,
Why ſiluer ſound? Why ſiluer ſound?
1. I thinke becauſe muſicke hath a ſweet ſound.
Ser: Pretie, what ſay you Mathew minikine?
2. I thinke becauſe Muſitions ſound for ſiluer.
Ser: Prettie too: come, what ſay you?
3. I ſay nothing.
Ser: I thinke ſo, Ile ſpeake for you becauſe you are the Singer. I ſaye Siluer ſound, becauſe ſuch Fellowes as you haue ſildome Golde for ſounding. Farewell Fidlers, farewell. *Exit.*
1. Farewell and be hangd: come lets goe. *Exeunt.*

Enter Romeo.

Rom: If I may truſt the flattering Eye of Sleepe,
My Dreame preſagde ſome good euent to come,
My boſome Lord ſits chearfull in his throne,
And I am comforted with pleaſing dreames,
Me thought I was this night alreadie dead:
(Strange dreames that giue a dead man leaue to thinke)
And that my Ladie *Iuliet* came to me,
And breathd ſuch life with kiſſes in my lips,
That I reuiude and was an Emperour.

Enter Balthaſar his man booted.

Newes from *Verona*. How now *Balthaſar*,
How doth my Ladie? Is my Father well?
How fares my *Iuliet?* that I aske againe:
If ſhe be well, then nothing can be ill.
Balt: Then nothing can be ill, for ſhe is well,
Her bodie ſleepes in *Capels* Monument,
And her immortall parts with Angels dwell.
Pardon me Sir, that am the Meſſenger of ſuch bad tidings.
Rom: Is it euen ſo? then I defie my Starres.

1892. wit,] wit. *S. M. C.*
1909. come,] come. *C.*
1892. ſound] found *S. M. C.*
1911. dreames,] dreames. *S. M. C.*

Goe get me incke and paper, hyre poſt horſe,
I will not ſtay in *Mantua* to night.
Balt: Pardon me Sir, I will not leaue you thus,
Your lookes are dangerous and full of feare:
I dare not, nor I will not leaue you yet.
Rom: Doo as I bid thee, get me incke and paper,
And hyre thoſe horſe : ſtay not I ſay.

Exit Balthaſar.

Well *Iuliet*, I will lye with thee to night,
Lets ſee for meanes. As I doo remember
Here dwells a Pothecarie whom oft I noted
As I paſt by, whoſe needie ſhop is ſtufft
With beggerly accounts of emptie boxes:
And in the ſame an *Aligarta* hangs,
Olde endes of packthred, and cakes of Roſes,
Are thinly ſtrewed to make vp a ſhow.
Him as I noted, thus with my ſelfe I thought:
And if a man ſhould need a poyſon now,
(Whoſe preſent ſale is death in *Mantua*)
Here he might buy it. This thought of mine
Did but forerunne my need: andhere about he dwels,
Being Holiday the Beggers ſhop is ſhut,
What ho Apothecarie, come forth I ſay.

Enter Apothecarie.

Apo: VVho calls, what would you ſir?
Rom: Heeres twentie duckates,
Giue me a dram of ſome ſuch ſpeeding geere,
As will diſpatch the wearie takers life,
Asſuddenly as powder being fierd
From forth a Cannons mouth.
Apo: Such drugs I haue I muſt of force confeſſe,
But yet the law is death to thoſe that ſell them.
Rom: Art thou ſo bare and full of pouertie,
And dooſt thou feare to violate the Law?
The Law is not thy frend, nor the Lawes frend,
And therefore make no conſcience of the law:
Vpon thy backe hangs ragged Miſerie,

1933. night,] night *S. M. C.*
1945. dwels,] dwels. *S. M. C.*
1946. ſhut,] ſhut. *S. M. C.*

And ſtarued Famine dwelleth in thy cheekes.
Apo: My pouertie but not my will conſents.
Rom: I pay thy pouertie, but not thy will.
Apo: Hold take you this, and put it in anie liquid thing
you will, and it will ſerue had you the liues of twenty men.
Rom: Hold, take this gold, worſe poyſon to mens ſoules
Than this which thou haſt giuen me. Goe hye thee hence,
Goe buy the cloathes, and get thee into fleſh.
Come cordiall and not poyſon, goe with mee
To *Iuliets* Graue: for there myſt I vſe thee. *Exeunt.*

Enter Frier Iohn.

Iohn: VVhat Frier *Laurence*, Brother, ho?
Laur: This ſame ſhould be the voyce of Frier *Iohn*
VVhat newes from *Mantua*, what will *Romeo* come?
I*ohn*: Going to ſeeke a barefoote Brother out,
One of our order to aſſociate mee,
Here in this Cittie viſiting the ſick,
VVhereas the infectious peſtilence remaind:
And being by the Searchers of the Towne
Found and examinde, we were both ſhut vp.
Laur: VVho bare my letters then to *Romeo?*
I*ohn*: I haue them ſtill, and here they are.
Laur: Now by my holy Order,
The letters were not nice, but of great weight.
Goe get thee hence, and get me preſently
A ſpade and mattocke.
Iohn: Well I will preſently go fetch thee them. *Exit.*
Laur: Now muſt I to the Monument alone,
Leaſt that the Ladie ſhould before I come.
Be wakde from ſleepe. I will hye
To free her from that Tombe of miſerie. *Exit.*

Enter Countie Paris and his Page with flowers and ſweete water.

Par: Put out the torch, and lye thee all along
Vnder this Ew-tree, keeping thine eare cloſe to the hollow
ground.

1970. muſt] myſt *S. M. C.* 1988. come.] come, *S. M. C.*

And if thou heare one tread within this Churchyard,
Staight giue me notice.
Boy: I will my Lord.

Paris ſtrewes the Tomb with flowers.

Par: Sweete Flower, with flowers I ſtrew thy Bridale bed:
Sweete Tombe that in thy circuite doſt containe,
The perfect modell of eternitie:
Faire *Iuliet* that with Angells doſt remaine,
Accept this lateſt fauour at my hands,
That liuing honourd thee, and being dead
With funerall praiſes doo adorne thy Tombe.
Boy whiſtles and calls. My Lord.

Enter Romeo and Balthaſar, with a torch, a a mattocke, andacrow of yron.

Par: The boy giues warning, ſomething doth approach.
What curſed foote wanders this was to night,
To ſtay my obſequies and true loues rites?
What with a torch, muffle me night a while.
Rom: Giue mee this mattocke, and this wrentching Iron.
And take theſe letters, early in the morning,
See thou deliuer them to my Lord and Father.
So get thee gone and trouble me no more.
Why I deſcend into this bed of death,
Is partly to behold my Ladies face,
But chiefly to take from her dead finger,
A precious ring which I muſt vſe
In deare imployment. but if thou wilt ſtay,
Further to prie in what I vndertake,
By heauen Ile teare thee ioynt by ioynt,
And ſtrewe thys hungry churchyard with thy lims,
The time and my intents are ſauage, wilde.
Balt: Well, Ile be gone and not trouble you.
Rom: So ſhalt thou win my fauour, take thou this,
Commend me to my Father, farwell good fellow.
Balt: Yet for all this will I not part from hence.

Romeo opens the tombe.

Rom: Thou deteſtable maw, thou womb of death,

2005. *a a mattocke*] *a mattocke S. M.*
2019. imployment.] imployment: *S. M. C.*

Gorde with the deareſt morſell of the earth.
Thus I enforce thy rotten iawes to ope.
Par: This is that baniſht haughtie *Mountague,*
That murderd my loues coſen, I will apprehend him,
Stop thy vnhallowed toyle vile *Mountague,*
Can vengeance be purſued further then death?
I doe attach thee as a fellon heere,
The Law condemnes thee, therefore thou muſt dye,
Rom: I muſt indeed, and therefore came I hither,
Good youth be gone, tempt not a deſperate man.
Heape not another ſinne vpon my head
By ſheding of thy bloud, I doe proteſt
I loue thee better then I loue my ſelfe:
For I come hyther armde againſt my ſelfe,
Par: I doe defie thy coniurations:
And doe attach thee as a fellon heere.
Rom: What doſt thou tempt me, then haue at thee boy.

Theyfight.

Boy: O Lord they fight, I will goe call the watch.
Par: Ah I am ſlaine, if thou be mercifull
Open the tombe, lay me with *Iuliet.*
Rom: Yfaith I will, let me peruſe this face,
Mercutios kinſman, noble County *Paris?*
What ſaid my man, when my betoſſed ſoule
Did not regard him as we paſt a long,
Did he not ſay *Paris* ſhould haue maried
Iuliet? eyther he ſaid ſo, or I dreamd it ſo,
But I will ſatisfie thy laſt requeſt,
For thou haſt prizd thy loue aboue thy life,
Death lye thou there, by a dead man interd,
How oft haue many at the houre of death
Beene blith and pleaſant? which their keepers call
A lightning before death But how may I
Call this a lightning. Ah deare *Iuliet,*
How well thy beauty doth become this graue?
O I beleeue that vnſubſtanciall death,
Is amorous, and doth court my loue,
Therefore will I, O heere, O euer heere,

2032. him,] him. *S. M. C.* 2033. Mountague,] Mountague. *S. M. C.*
2035. heere,] heere. *S. M. C.* 2054. ſo,] ſo. *S. M. C.*
2056. life,] life. *S. M. C.* 2064. loue,] loue. *S. M. C.*

Set vp my euerlaſting reſt
With wormes, that are thy chambermayde.
Come deſperate Pilot now at once runne on
The daſhing rockes thy ſea-ſicke weary barge,
Heers to my loue. O true Apothecary:
Thy drugs are ſwift: thus with a kiſſe I dye, *Falls.*

Enter Fryer with a Lanthorne.

How oft to night haue theſe my aged feete
Stumbled at graues as I did paſſe along.
Whoſe there?
Man. A frend and one that knowes you well.
Fr: Who is it that conforts ſo late the dead,
What light is yon? if I be not deceiued,
Me thinkes it burnes in *Capels* monument?
Man It doth ſo holy Sir, and there is one
That loues you dearely.
F*r.* Who is it?
Man: Romeo.
F*r:* How long hath he beene there?
Man: Full halfe an houre and more.
F*r:* Goe with me thether.
Man: I dare not ſir, he knowes not I am heere:
On paine of death he chargde me to be gone,
And not for to diſturbe him in his enterprize.
F*r:* Then muſt I goe: my minde preſageth ill.

F*ryer ſtoops and lookes on the blood and weapons.*

What bloud is this that ſtaines the entrance
Of this marble ſtony monument?
What meanes theſe maiſterles and goory weapons?
Ah me I doubt, whoſe heere? what *Romeo* dead?
Who and *Paris* too? what vnluckie houre
Is acceſſary to ſo foule a ſinne?
Iuliet riſes.

The Lady ſturres.

2067. chambermayde] chambermayds *S. M. C.*
2069. barge,] barge. *S. M. C.*
2080. dearely] dearly *S. M. C.*

Ah comfortable Fryer,
I doe remember well where I ſhould be,
And what we talkt of: but yet I cannot ſee
Him for whoſe ſake I vndertooke this hazard.
Fr: Lady come foorth, I heare ſome noiſe at hand,
We ſhall be taken, *Paris* he is ſlaine,
And *Romeo* dead: and if we heere be tane
We ſhall be thought to be as acceſſarie,
I will prouide for you in ſome cloſe Nunery.
Iul: Ah leaue me, leaue me, I will not from hence.
Fr: I heare ſome noiſe, I dare not ſtay, come, come,
Iul: Goe get thee gone.
Whats heere a cup cloſde in my louers hands?
Ah churle drinke all, and leaue no drop for me.

Enter watch.

Watch: This way, this way.
Iul: I, noiſe? then muſt I be reſolute,
O happy dagger thou ſhalt end my feare,
Reſt in my boſome, thus I come to thee.
She ſtabs herſelfe and falles.

Enter watch.

Cap: Come looke about, what weapons haue we heere? 2115
See frends where *Iuliet* two daies buried,
New bleeding wounded, ſearch and ſee who's neare,
Attach and bring them to vs preſently.

Enter one with the Fryer.

1. Captaine heers a Fryer with tooles about him,
Fitte to ope a tombe.
Cap: A great ſuſpition, keep him ſafe.

Enter one with Romets man.

1. Heeres *Romeos* Man.
Capt: Keepe him to be examinde.

2097. *S.* and *M.* insert *Iul:* from the catchword of the previous page.
2097. Fryer,] Fryer. *S. M. C.*
2104. acceſſarie,] acceſſarie. *S. M. C.*
2107. come, come,] come, come *S. M.* come, come. *C.*
2112. reſolute,] reſolute. *S. M. C.* 2121. *Romets*] Romeos *S.*

Enter Prince with others.

Prin: What early miſchiefe calls vs vp ſo ſóone.
Capt: O noble Prince, ſee here
Where *Juliet* that hath lyen intoombd two dayes,
Warme and freſh bleeding, *Romeo* and Countie *Paris*
Likewiſe newly ſlaine.
Prin: Search ſeeke about to finde the murderers.

Enter olde Capolet and his Wife.

Capo: What rumor's this that is ſo early vp?
Moth: The people in the ſtreetes crie *Romeo,*
And ſome on *Iuliet:* as if they alone
Had been the cauſe of ſuch a mutinie.
Capo: See Wife, this dagger hath miſtooke:
For (loe) the backe is emptie of yong *Mountague,*
And it is ſheathed in our Daughters breaſt.

Enter olde Montague.

Prin: Come *Mountague,* for thou art early vp,
To ſee thy Sonne and Heire more early downe.
Mount: Dread Souereigne, my Wife is dead to night,
And yong *Benuolio* is deceaſed too:
What further miſchiefe can there yet be found?
Prin: Firſt come and ſee, then ſpeake.
Mount: O thou vntaught, what manners is in this
To preſſe before thy Father to a graue.
Prin: Come ſeale your mouthes of outrage for a while,
And let vs ſeeke to finde the Authors out
Of ſuch a hainous and ſeld ſeene miſchaunce.
Bring forth the parties in ſuſpition.
Fr: I am the greateſt able to doo leaſt.
Moſt worthie Prince, heare me but ſpeake the truth.
And Ile informe you how theſe things fell out.
Juliet here ſlaine was married to that *Romeo,*
Without her Fathers or her Mothers grant:
The Nurſe was priuie to the marriage.
The balefull day of this vnhappie marriage,
VVas *Tybalts* doomeſday: for which *Romeo*
VVas baniſhed from hence to *Mantua.*
He gone, her Father ſought by foule conſtraint
To marrie her to *Paris:* But her Soule

2148. ſuſpition] ſuſpicion *S. M.*

(Loathing a ſecond Contract) did refuſe
To giue conſent; and therefore did ſhe vrge me
Either to finde a meanes ſhe might auoyd
VVhat ſo her Father fought to force her too:
Orels all deſperately ſhe threatned
Euen in my preſence to diſpatch her ſelfe.
Then did I giue her, (tutord by mine arte)
A potion that ſhould make her ſeeme as dead:
And told her that I would with all poſt ſpeed
Send hence to *Mantua* for her R*omeo*,
That he might come and take her from the Toombe.
But he that had my Letters (Frier *Iohn*)
Seeking a Brother to aſſociate him,
VVhereas the ſicke infection remaind,
VVas ſtayed by the Searchers of the Towne,
But R*omeo* vnderſtanding by his man,
That *Iuliet* was deceaſde, returnde in poſt
Vnto *Verona* for to ſee his loue.
VVhat after happened touching *Paris* death,
Or R*omeos* is to me vnknowne at all.
But when I came to take the Lady hence,
I found them dead, and ſhe awakt from ſleep:
VVhom faine I would haue taken from the tombe,
VVhich ſhe refuſed ſeeing R*omeo* dead.
Anone I heard the watch and then I fled,
VVhat afterhappened I am ignorant of.
And if in this ought haue miſcaried.
By me, or by my meane s let my old life
Be ſacrified ſome houre before his time.
To the moſt ſtrickeſt rigor of the Law.
Pry: VVe ſtill haue knowne thee for a holy man,
VVheres R*omeos* man, what can he ſay in this?
Balth: I brought my maiſter word that ſhee was dead,
And then he poaſted ſtraight from *Mantua*,
Vnto this Toombe. Theſe Letters he deliuered me,
Charging me early giue them to his Father.
Prin: Lets ſee the Letters, I will read them ouer.
VVhere is the Counties Boy that calld the VVatch?
Boy: I brought my Maſter vnto *Iuliets* graue,
But one approaching, ſtraight I calld my Maſter.
At laſt they fought, I ran to call the VVatch.

2187. old] olde *S. M.* 2188. ſacrified] ſacrificd *S. M. C.*

And this is all that I can ſay or know.
Prin: Theſe letters doe make good the Fryers wordes,
Come *Capolet*, and come olde *Mountagewe*.
VVhere are theſe enemies? ſee what hate hath done,
Cap: Come brother *Mountague* giue me thy hand,
There is my daughters dowry: for now no more
Can I beſtowe on her, thats all I haue.
Moun: But I will giue them more, I will erect
Her ſtatue of pure golde:
That while *Verona* by that name is knowne.
There ſhall no ſtatue of ſuch price be ſet,
As that of R*omeos* loued *Iuliet*.
Cap: As rich ſhall R*omeo* by his Lady lie,
Poore Sacrifices to our Enmitie.
Prin: A gloomie peace this day doth with it bring.
Come, let vs hence,
To haue more talke of theſe ſad things.
Some ſhall be pardoned and ſome puniſhed:
For nere was heard a Storie of more woe,
Than this of *Iuliet* and her R*omeo*.

FINIS.

2202. doe] doo *S. M.*

[Prof. Mommsen's Reprint of the Second Quarto, the lines of which are numbered on the same principle as the above, shows that the Second Quarto exceeds the First by seven hundred and seventy-three lines. ED.]

APPENDIX

APPENDIX

That runaway's eyes may wink, and Romeo—III, ii, 6, p. 166.

WARBURTON (1747). Macbeth (III, ii, 46) invokes night much in the same strain: 'Come, seeling night, *Scarf* up the tender *eye* of pitiful *day*,' &c. So Juliet would have night's darkness obscure the great eye of the day—the *sun*—whom considering as Phœbus, drawn in his car with *fiery-footed* steeds, she very properly calls, with regard to the swiftness of his course, the *runaway*. In like manner Sh. speaks of the night in the Mer. of Ven. (II, vi, 47): 'For the close *night* doth play the *run-away*.' [*Theobald, Johnson.*

JOHNSON (1765). I am not satisfied with this emendation, yet have nothing better to propose.

HEATH ('*Revisal of Sh.'s Text*,' 1765, p. 512). By the *run-away* Warburton understands the sun himself. But besides that the sun had been already sufficiently invoked, and is absent as soon as night comes; besides that the runaway is at any time a very strange and quaint appellation for the sun, it is singularly improper in this passage. Juliet had just before complained of the sun's tedious slowness in finishing his course, and therefore it is very unlikely she should in the same breath call him a *run-away*. I think it not improbable that the poet wrote 'That *Rumour's* eyes may wink,' &c.

STEEVENS (1773). Yet Sh., who has introduced this personage (Rumour) by way of Prologue-speaker to one of his historical plays, has only described her as *painted* full of tongues.

STEEVENS (1778). The construction of this passage, however elliptical or perverse, I believe to be as follows: 'May that run-away's eyes wink!' or 'That run-away's eyes, may (they) wink!' These ellipses are common in Spenser: and *that* for *oh! that*, is not uncommon, as Dr. Farmer observes in a note on the first scene of Winter's Tale. So in Ant. and Cleop. III, vi, 40. Juliet first wishes for the absence of the sun, and then invokes the night to spread its curtain close around the world. Next recollecting that the night would seem short to her, she speaks of it as of a *run-away* whose flight she would wish to retard, and whose eyes she would blind lest they should make discoveries. The *eyes of night* are the stars so called in Mid Sum. N. D. In the Fair Maid of the Exchange, 1607, night is spoken of as in the Mer. of Ven.: 'The night hath played the swift-foot *run-away*.' Romeo was

not expected by Juliet till the sun was gone, and therefore it was of no consequence to her that any eyes should wink but those of night; for, as Ben Jonson says in Sejanus, '—— night hath many eyes, Whereof, though most do sleep, yet some are spies.'

BLACKSTONE (in Johns. and Steev. ed. 1785). *That* seems not to be the optative adverb *utinam*, but the pronoun *ista*. These lines contain no wish, but a reason for Juliet's preceding wish for the approach of *cloudy* night; for in such a night there may be no starlight to discover our stolen pleasures: 'That run-away eyes *may* wink.'

MONK MASON ('*Comments*,' &c. 1785, p. 367). The omission of the article proves that the word, whatever the meaning of it may be, was intended for a proper name. Though I am not so fond as Warburton of making Sh. speak French, I believe that here he uses a French word with an English termination, and have little doubt that we ought to read 'that *Renomy's* eyes,' &c. *Renommée* is the French word for *Rumour*, and is thus described by Boileau in his Lutrin:

> 'Cependant cet oiseau qui prone les merveilles,
> Ce monstre composé de bouches et d'oreilles,
> Qui sans cesse volant de climats en climats
> Dit partout ce qu'il scait, et ce qu'il ne scait pas,
> La Renommée enfin,' &c.

The words *untalk'd of* and *unseen* confirm this conjecture.

RANN (1786). That no bright star may discover our stolen pleasures.

SEYMOUR ('*Remarks*,' &c. 1805, vol. ii, p. 406). Romeo I take to be the runaway, *i. e.*, the person that is to come and run away with Juliet, and she would have him post to her on the wings of love with such celerity as to be blind to every obstacle and invisible to every eye; that Romeo is he whose eyes are to wink, and is, of consequence, the runaway, seems partly implied in what follows: 'if love *be blind*,' &c.

CAPEL LOFFT [cited in Seymour's '*Remarks*']. Is it not possible that Fame or Rumour, with all its vigilant eyes, may be intended?

DOUCE ('*Illustrations*,' &c. 1807). Whoever attentively reads over Juliet's speech will be inclined to think, or even be satisfied, that the whole *tenor* of it is *optative*. As to calling night a *run-away*, one might surely ask how it can possibly be so termed in *an abstract point of view*. Is it a greater fugitive than the morning, the noon, or the evening? Steevens lays great stress on Sh.'s having before called the night a *run-away* in the Mer. of Ven. But there it was already far advanced, and might therefore with great propriety be said to *play the run-away;* here it was not begun. The same remark applies to the other passage cited by Steevens from The Fair Maid of the Exchange. Can this *run-away* be Juliet herself? She who had just been secretly married to the enemy of her parents might, with some propriety, be termed a *run-away from her duty;* but she had not abandoned her native pudency. She therefore invokes the night to veil those rites which she was about to perform, and to bring her Romeo to her arms in darkness and in silence. The lines that immediately follow may be thought to favour this interpretation; and the whole scene may possibly recall to the reader the beautiful story of Cupid and Psyche.

BECKET ('*Sh. Himself Again*,' 1815, p. 214). I would read 'That *runagate's* eyes,' &c., which must be understood as follows: 'Let the eyes of runagates, rebels, or love-apostates be shut, so that there may be no opposition, no hindrance to the completion of my wishes.' It will be admitted, I think, that change is necessary—

that something, in short, should be substituted for 'runaway;' and it may be farther acknowledged, perhaps, that I have fallen on the proper term.

ZACHARY JACKSON (*'Sh.'s Genius Justified,'* p. 421, 1819). According to the orthography of Sh.'s time, the transposition of a single letter gives the original word, and produces so clear a meaning that neither the Greek of Judge Blackstone nor the laboured elucidations of the other commentators are necessary. Our great Poet wrote, 'That unawares eyes may wink,' &c. Juliet invokes night to mantle the world in darkness, that by a heavy atmosphere sleep may steal unawares upon the eyelids of those who would obstruct her pleasures. What can possibly be more simple? Now see how the error originated. The old mode of spelling *unawares* was *unawayrs*: the word had what printers term a literal error; that is, such as an *y* for an *r*; in the correcting of which, having taken out the *o*, the compositor placed the *r* at the beginning of the word, and thus turned *unawayrs* to *runaways*.

KNIGHT (1838, ed. 1). This passage has been a perpetual source of contention to the commentators. . . . After all this learning there comes an unlearned compositor, Zachary Jackson, and sets the matter straight. *Run-aways* is a misprint for *unawares*. We have not the least hesitation in adopting Jackson's reading; and we have the authority of a very clever article in Blackwood's Magazine (July, 1819) for a general testimony to the value of Jackson's book, and the equally valuable authority of a most accomplished friend, who called our attention to this particular reading as settled by the common sense of the printer.

CORNWALL. The most probable solution is that which supposes Sh. to have meant by 'runaway' the night, and by its eyes the stars. Zachary Jackson's alteration gives a prosaic flatness to the phrase, which, to say nothing of other objections, alone convinces us that it is not the true reading.

COLLIER (ed. 1). Zachary Jackson has shown that *run-aways* was in all probability a misprint for 'unawares.'

DYCE ['*Remarks*,' &c., 1844]. I cannot allow that the reading in this passage has been 'settled' by Jackson (about the value of whose book I think very differently from Knight and the writer in Blackwood). I do not believe that Sh. would have used such an expression as 'that *unawares* eyes may wink.' That 'ways' (the last syllable of 'run-aways') ought to be '*Days*' I feel next to certain; but what word originally preceded it I do not pretend to determine:

> That $\left.\begin{matrix} rude \\ soon \end{matrix}\right\}$ *Day's* eyes may wink, and Romeo—

Compare Macbeth, III, ii, 46. The passages in our early poets about Night spreading her curtains, and Day closing her eyes, are numerous. So in Drayton:

> 'The sullen *Night* hath her black *Curtaines spred;*
> Lowring *the Day* hath tarried vp so long,
> *Whose faire eyes closing* softly steales to bed,' &c.
> *Barons Warres*, o. III, st. 17, ed. 8vo.

(This stanza is very different in the folio ed.) [MR. LETTSOM'S MS. marginal note. 'My ed., 1605, is the same as this.' ED.]

MITFORD (in the *Gent. Mag.*, June 1845, p. 580). It strikes us as rather singular that not one out of the whole body of the commentators has hit on the real meaning, or seen how the corruption of the text was created. The right reading we take to be 'That *Luna's* eye,' &c. When the L of *Luna* was changed into R and made '*Runa*,' then the sense was entirely lost, and, to give at least some meaning to the word, it was made '*Run-away*.' The corruption stood thus:

That *Luna's* eye. That *Runa's* eye. That *Runa-way's* eye.
Almost all Latin or foreign words are corrupted in the old eds., and there was no learning in the printers to set them right. We have the same expression in Pericles, II, v, 11: 'This by *the eye of Cynthia* hath she vowed.' We trust that this emendation will at once approve itself to the understanding of all our readers, except of those who, having *positively* engaged themselves to stand by a particular reading, will be reluctant to confess their error; and that it may supersede at once those former readings which have arisen from typographical blunders, and with which the commentators themselves have been obliged to acknowledge their dissatisfaction.

REV. N. J. HALPIN ('*The Bridal Runaway*,' Sh. Soc. Papers, vol. ii, p. 14, 1845). The source of the obscurity in these words which misleads us is that the commentators have not sought the meaning of the terms and figures of the passage in *the peculiar species of poetry* to which it belongs. They have, in fact, failed to observe that the character and language of this soliloquy are purely HYMENEAL. Now, as every distinct class of poetry, whether the Anacreontic, the Pindaric, the pastoral, or the elegy, has each not only a subject and a mythology *sui generis*, but a suit of imagery and diction appropriate to itself, in which particular words and figures bear a meaning modified and restricted by the nature of the composition: in the same manner and degree is hymeneal, or epithalamic, poetry distinguished from every other species by its own range of sentiments and its conventional phraseology.

There will be no difficulty, I suppose, in conceding this; nor should I shrink from the task of sustaining, by the usual method of demonstration,* my view of the particular class to which this soliloquy belongs were the subject other than it is, or had we to deal with the literature of a period more refined and delicate. There is not a line in it which it would not be easy to parallel with others harmonizing with it altogether in sentiment, and, to a very great extent, in imagery and diction,† extracted from the hymeneal poetry of contemporary writers. . . . This premised, I proceed with my task.

The first thing remarkable on the surface of the soliloquy is the frequent and varied invocation of Night. For brevity sake I forbear to illustrate with corresponding quotations from the contemporary poets the peculiar imagery so lavishly bestowed on this mythological personage. But a reference to the class of poems in question will, in this respect also, furnish abundant evidence that in the composition of this piece the mind of Sh. was saturated with the images of hymeneal poetry, which he has here accumulated *not without design*.

I must also observe that the structure, no less than the spirit, of the soliloquy is distinctly hymeneal. 'This poem,' quoth Ben Jonson, speaking of the Epithalamion, 'had for the most part *versum intercalarem*, or *carmen amœbæum*; and that not always one but ofttimes varied, and sometimes neglected in the same song.'‡ It was, in fact, the custom of the epithalamic poets to close every stanza, or division, with a *refrein*, which, running on some leading image, or some harmonious combi-

* Namely, by the collation of parallel passages, words, phrases, and sentiments, of which process one or two examples may suffice. [Extracts are here given from Spenser's '*Epithalamion on his own marriage*.' Jonson's '*Epithal. on marriage of Hierome Weston*,' &c. Doctor Donne's '*Epithal. made at Lincoln's Inn*.' George Wither's '*Epithal. on the marriage of Princess Elizabeth*.' Jonson's '*Hymenæi*' and '*Epithalamion Teratos, v. Sest. of Hero and Leander*,' by Marlow and Chapman.]

† It is not pretended that *all* the notions and imagery of which the Nuptial song is susceptible are embodied in Juliet's soliloquy, but that *none other* than what are common to it with that species of poetry in general are to be found there.

‡ Hymenæi.

nation of words, was, with more or less variation, repeated, sometimes at fixed, and sometimes at irregular, intervals of the main song. The *refrein* of Spenser's Prothalamion turns upon 'the Thames;' of his Epithalamion, on 'the echoing woods,' &c., &c.

Juliet's soliloquy is constructed on the same intercalary principle. Four several invocations to Night [lines 5, 10, 17, 20], more or less varied, occur at intervals more or less regular, and realize Jonson's description of the structure of this species of poem. In short, as it appears to me, this soliloquy differs in nothing from the legitimate epithalamion but as blank verse differs from the rhymed stanza.

It is now time that we advert to the passage in which the 'run-away' makes his appearance.

In the mythology of the nuptial poem it might be expected that Cupid would play no unimportant *rôle*. And here one might make a cheap parade of erudition at no more cost of study than turning to the authorities quoted by Ben Jonson; but I shall rest content with the authority of the great hierophant himself. From him we find the part of Cupid on those occasions to have been peculiar and restricted. Hymen had, of course, a more distinguished office; nor did he resign his ministry till, at the door of the bridal chamber, he surrendered it to his brother. Up to this point Cupid, by concealment or flight, usually contrived to be absent; but there it was his duty (accompanied by a crowd of Loves and Sports) to receive the married couple. Thus in the Hue and Cry, when about to elope for the *second* time, he whispers his light-winged brethren:

> 'I may not stay;
> Hymen's presence bids away,
> 'Tis already at his sight;
> He can give you further light,
> You, my Sports, may here abide,
> *'Till I call to light the bride.'*

It was his part to illuminate the bride-chamber, and his lights were generally his own eyes and those of his sportive co-mates, kindled at the brilliancy of the bride's:

> 'See, a thousand Cupids fly
> To light their tapers at the bride's bright eye.'*

We must not forget, however, that if Love sometimes has eyes, he is also sometimes blind; or rather, that there were two Cupids, one keen-sighted and fiery-eyed, as Moschus describes him, *δμματα δ' ἀύτῳ δριμύλα καὶ φλογόεντα*; the other, as described by Ben Jonson, *cæcum cupidine*. In this state of things it is natural the vulgar opinion should be very unsettled; and it remains to this day a moot point whether Love have eyes or not.† In those doubts Juliet evidently shared when, putting a suppositious case, she said: 'Or, if Love be *blind*,' &c. Now this form of expression obviously implies that she had already considered 'Love' in the correlative condition, and regarded him as *able to see*. But where is this to be found in the context? We find her, indeed, wishing that the 'eyes' of somebody, whom she

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* Robert Herrick's Epithal. on marriage of Sir Clipsebie Crew. This conceit, for all its air of modern gallantry, is borrowed from the ancients:

> 'Illius ex oculis, cum vult exurere divos,
> Accendit geminas lampadas acer Amor.'—*Tibullus.*

† *Valentine.* Why, lady, Love hath twenty pair of eyes.
Thurio. They say that Love hath not an eye at all.—
Two Gent. of Verona, II, iv, 95.

calls 'run-away,' may 'wink' in order that Romeo's visit may be 'untalked-of and unseen.' Who is this? In the hymeneal system, none could be present with the 'lovers' in the bridal chamber except Cupid, by whose eyes it was supposed to be illuminated. But Juliet does not want their light; partly, because 'Lovers can see by their own beauties,' but chiefly, that the interview may be 'untalked-of and unseen.'

Is CUPID, then, the 'runaway,' the Love (in the correlative) which has eyes and can see? So far, it is, at least, very probable. The *sobriquet*, by which I suppose him here designated, is founded on his mythical character, and was familiar, in one form or another, to the Greek poets, who endued him with properties, and to the English, as well as the Latin, who adopted their inventions. The characteristic alluded to, is his notorious propensity to *running away* from his mother. To this notion are to be referred the numberless medallions, pictures, and stories in which he is represented as captured, imprisoned, caged, fettered, and with his wings bound, crossed behind his back, or clipped with scissors, to prevent his escape. In reference to this trait, he is called by the Greeks δραπετὴς; δραπετίδας; by the Latins, fugitivus, profugus, vagus; by the English, truant, deserter, wanderer, vagrant, vagabond, runagate, and why not, *runaway*, the exact translation of the Greek epithets? 'Small Latin and less Greek' had surely sufficed for the construction, if copied, or the coincidence, if original, of a title so obvious and appropriate. The characteristic was familiar and popular in the classico-romantic days of Queen Elizabeth. It furnishes the machinery of two of Lylie's court comedies, and in both the etymology of the English synonym is distinctly suggested. 'Whilst I truant from my mother,' quoth Cupid, 'I will use some tyranny in these woods, and so shall their exercise in foolish love be my excuse for *running away*.'* 'As for you, Sir Boy,' exclaims Venus, 'I will teach you to *run away*. You shall be stripped from top to toe, and whipped with nettles, not roses.'† We lay no stress, however, on those suggestive phrases; nor need we, for the word itself, in its compound form, is used as a synonym for Cupid by Thomas Heywood, in that scene of his Mask of Love's Mistress, where Venus, aided by Pan, discovers the fugitive in Vulcan's smithy:

> '*Pan.* This way he ran with shackles on his heels,
> And said he would to Vulcan. O, but see
> Where he stands cogging with him.
> *Venus.* Now, you *Runaway!*‡
> You disobedient—thou unhappy wag—
> Where be the golden fetters I left you bound in?'§

I am bound, however, to show, not merely the use of the particular word in English poetry as a synonym for Cupid, but its use *as such* in poetry professedly hymeneal. Let us, then, turn again to the Hue and Cry of Ben Jonson; and there, in an ode poorly paraphrased from the Ἔρως Δραπετὴς of Moschus, we shall find the very term applied in the very sense required. Cupid had, as usual, on the approach of the nuptials, absconded. Distressed at his absence, Venus commissions the Graces to 'proclaim reward to her that brings him in;' whereupon the first Grace, addressing the ladies of the Court, exclaims:

> 'Beauties, have you seen this toy
> Called Love—a little boy,

* Gallathea, ii, 2. † Sappho and Phao, v, 2.
‡ And again, '*Vulcan.* But soft! what shackled *Runaway* is this?'
§ Love's Mistress, iv, 2.

Almost naked, wanton, blind,
Cruel now, and now as kind.
If he be amongst ye, say:
He is Venus' *Runaway*.'*

I believe that there can be no doubt that this RUN-AWAY is the 'Run-away' of Juliet's soliloquy. Their part in the hymeneal ceremony is the same; they are both *Run-aways;* both are to be found at the proper time in the bride-chamber; and the office of both is to give light in the room. If Sh.'s Run-away have eyes, so has the original of Moschus; and if Jonson's be blind, it is doubtful whether Sh.'s is not in the same predicament.

But how, if the 'winking Cupid' were, in those days, a familiar object in the bridal chamber, emblematic of secresy and silence, and if Sh. himself should have placed him there, a second time, to preserve the *arcana* of another clandestine marriage? The evidence of such a fact would, I presume, be conclusive. Let us then turn to 'Cymbeline,' where the marriage of Imogen was, like Juliet's, clandestine, and the interviews between the bride and bride-groom, in like manner, stolen and secret; and there we shall find, amongst the furniture of the bride's apartment, 'two *winking Cupids* Of silver.'—*Cymbeline* II, iv, 89. I have already shown that 'Runaway' was what we would now-a-days call a *pet* name for Cupid; that Cupid, in the hymeneal imagery, was a necessary attendant in the bridal chamber; and I have now produced him (or rather an image representing himself and his functions) winking at the rites of a clandestine marriage. There can scarcely be a doubt, I think, that the 'winking Cupid' of Imogen's bed-chamber and the *winking Runaway* of Juliet's are, if not identical, sons of the same mother. From what I can gather of the hymeneal mythology, it appears to me as if Cupid's presence in the bride-chamber was in *all* cases necessary, as signifying the love between the parties; but that in cases of clandestine marriage he was required to 'wink,' *i. e.*, neither to see, nor to give light, in order that the secret interviews of the lovers might be 'untalked-of and unseen.'

And now, assuming this interpretation established, we arrive at the full hymeneal meaning of the passage; which appears to be this: Secrecy is essential to our safety. Let the day, therefore, depart, and let Night spread her curtain around, and let not Cupid discharge his ministry of lighting up the bride-chamber.† If (as painted by some) he have eyes, let them wink—*i. e.*, be darkened; for we have need of darkness, that the interview, being invisible, may be untalked of; and we have no need of light, because lovers can see by their own beauties. If, however, (as depicted by others,) he be blind, it is all as it should be; his blindness agrees with that darkness, for the sake of which the presence of night is so desirable.‡

In the ninth line, therefore, love should be printed Love.

And now it may be asked, how comes Juliet so conversant with the topics and diction of this class of poetry; and why, on this occasion, does she pour out her heart in its language?

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* εἰ τις ἐνὶ τριόδοισι πλανώμενον εἶδεν Ἔρωτα,
δραπετίδας ἐμός ἐστιν. MOSCHUS.

† It is a circumstance not to be overlooked, that in Romeus and Juliet, NIGHT and CUPID are the only assistants at the spousal:

'Contented both, and yet—both uncontented still,
'Till *Night* and *Venus*' child give leave—the wedding to fulfil.'

‡ The thought of the blindness of Love best agreeing with the darkness of Night occurs again in II, i, 32.

In answer to the first, we may observe, that the nuptial pageant had at that time become popular in England. 'The worthy custom,' says Ben Jonson, 'of honouring worthy marriages with those noble solemnities, hath of late years advanced itself frequently with us to the reputation no less of our Court than Nobles; expressing besides (through the difficulties of expense and travel, with the cheerfulness of undertaking) a most real affection in the personators to those for whose sake they would sustain those persons.'* Although the scene lies in Italy, yet Sh. gives to every country the manners of his own, and has given proof of the habitual occurrence of such festivities, by celebrating with the nuptial mask the marriage of some of his heroines.†

From the prevalence of the practice, then, it is to be assumed that Juliet had witnessed the bridal ceremonies of many of her young companions, and, like other noble persons of the day, 'expressed a most real affection' to the parties by taking a character in the mask. Thus might she have caught up the topics and language appropriated to this species of poetry; and hence may be inferred her familiarity with thoughts and expressions not likely in any other way to have obtained entrance into the mind of an innocent and unsophisticated girl of fourteen years of age.

And why (in the second place) does she harp upon this string on the present occasion?

Alas, poor Juliet! who is there that, in the concomitant circumstances, does not see the reason? It is her bridal day, but a bridal without its triumphs.

Ἦν γάμος ἀλλ' ἀχόρευτος· ἦην λέχος, ἀλλ' ἄτερ ὕμνων·
οὐ Ζυγίην Ἥρην τις ἐπευφήμησεν ἀοιδός·
οὐ δαΐδων ἤστραπτε σέλας θαλαμηπόλον εὐνήν·
οὐδὲ πολυσχάρθμῳ τις ἐπεσκίρτησε χορείῃ.
οὐχ' ὑμέναιον ἄεισε πατὴρ καὶ πότνια μήτηρ.
ἀλλὰ λέχος στορέσασα τελέσσιγάμοισιν ἐν ὥραις
σιγὴ παστὸν ἔπηξεν, ἐνυμφοκόμησε δ' Ομίχλη,
καὶ γάμος ἦν ἀπάνευθεν ἀειδομένων ὑμεναίων.
Νὺξ μὲν ἔην κείνοισι γαμοστόλος.‡—[vv. 274-282.]

And such is the situation of Juliet. Her marriage is clandestine. She can have no hymeneal mask. No troops of friends led her to the church, nor followed her to the banquet. No father—no mother—gave away her hand. No minstrel sung her nuptial hymn; and the hour that should conduct her all glorious to the bride-chamber finds her alone, unfriended, without countenance, without sympathy. Is it any wonder, then, that the absence of those festive rites, which, under happier auspices, would have given splendour to her nuptials, should recall them to her imagination,

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* Introduction to the Hue and Cry after Cupid.

† Miranda's, for instance, with a Prothalamium.—*Tempest*, IV, i; Rosalind's, Celia's, and Phœbe's with a nuptial masque.—*As You Like It*, V, iv.

‡ It is much to be regretted that Marlowe and Chapman, in their spirited paraphrase of the Hero and Leander of the later Musæus, left this striking passage untouched. It is thus rendered into Latin by Whitford:

'Tæda sed absque choro; thalamus fuit, at sine cantu;
Conjugium nullus celebravit carmine vates,
Nec fax ulla tori genialis prævia luxit;
Non agili juvenes circumsiluêre choreâ,
Nec pater et mater natis cecinêre hymenæum;
Sed thalamum ornarunt taciturna silentia noctis,
Atque maritales sponsam obduxêre tenebræ;
Et non cantatis se conjunxêre Hymenæis.
Sola fuit lecti Nox conscia.'

and—with the vision—bring vividly to her memory the sentiments appropriated to such occasions, and the very turn of expression which they had habitually acquired? Nay, is it not of the very essence of our nature, that, pacing that solitary chamber, while the twilight was thickening into darkness, and the growing silence left the throbbings of her heart audible, she should brood over the impassioned imagery of the Bridal Song, and give it a half-unconscious utterance? Poor Juliet! She had nobody to sing this song for her. It bursts spontaneously from her own lips.

I cannot but think that this view invests the passage with a melancholy charm, unsurpassed in its pathos by any situation in the whole range of the drama, except perhaps that of Iphigenia at the sacrificial altar. It is scarcely possible, indeed, that it can ever again awaken emotions so intense as it must have kindled in the days of Elizabeth and James; because its language does not call up in our minds the same associations as in the minds of our ancestors. The Hymeneal Masque has vanished from our customs, and its idiom has become a dead letter. To us the language is not a suggestion, but a study; to them it was fraught with a peculiar significance, and every image was coupled with an every-day reality. The very opening lines—so essentially epithalamic—must have conjured up, to an auditory in whose ears the phraseology was as 'familiar as household words,' 'the whole pride, pomp, and circumstance' of honoured wedlock; and they would have instinctively imagined the magnificent and joyous solemnities that should have blessed the union of the only daughter of the rich and noble Capulet with the only son of the no less noble and wealthy Montague. But what was the scene before their eyes? Where was the bridal escort? where the assembled friends of 'both their houses'? where the crowd of gay and gallant youths who should have homaged the beauty of the bride—and where, oh where, the maidens that were her fellows to bear her company? Of all the customary pageant, but one solitary figure—the figure of the bride herself—is to be seen. All is solitude and darkness and silence. But one sound breaks the unnatural stillness—the voice of that sweet, lonely girl, who—like the young bird timidly practising, in the unfrequented shade, the remembered song of its kindred—'sits darkling' in her sequestered bower, and eases her impassioned heart in snatches of *remembered song*, which in *her* mind, too, are associated with her situation.

And what a song it is!—sweet as the nightingale's that 'nightly sings on yon pomegranate tree;' and ardent as, when in Eden,

> 'the amorous bird of night
> Sung Spousal; and bid haste the evening Star
> On his hill-top to light the bridal lamp;*

but it is sad and ominous withal; and, to the auditor familiar with its import, as portentous and melancholy as the fatal descant which, in poets' ears, preludes the departure of the dying swan. The loves of Hero and Leander were (as we have seen) presaged to an evil issue by the absence of the usual festive rites; a similar defect forbodes to those of Romeo and Juliet a like unhappy destiny.

What heart in the auditory but must have been smitten with compassion for the bride? What eyes could have withheld the tribute of a flood of tears?

To my mind this passage possesses, independently of its natural beauty, an artistical charm worthy of the highest admiration: that consummate skill, I mean, with

* Though the Paradise Lost be not a hymeneal poem, this passage, in which the poet properly treats a hymeneal subject in the appropriated style, might have been adduced as an additional illustration of the hymeneal character of the passages there quoted from the soliloquy. The same observation applies to The Tempest, IV, i, 29.

which the poet has contrived to pour forth from the lips of his young, and innocent, and enthusiastic, heroine, the 'thoughts that breathe and words that burn' of the most ardent passion, without overstepping the truth of nature, or leaving on the maidenly pureness of her character the slightest stain of immodesty. The feelings proper to her passion and situation are undoubtedly her own; but the *expression* of them is *suggested by external circumstances*, and the *language* in which they are clothed *unconsciously borrowed from the conventional vocabulary* used on such occasions by the noblest in the land, and in the hearing of the most virtuous.

COLLIER ['*Notes and Emend.*,' 1853]. Perhaps no emendation can be declared perfectly satisfactory. The change proposed by the (MS.) at all events makes very clear sense, although it may still remain a question whether that sense be the sense of the poet. Another subsidiary question will be, how so elaborate a mistake could have been made out of so simple and common a word? In the margin of the folio 1632, the (MS.) gives *enemies'*, spelt *enimyes*; but the letters are, perhaps, too few to have been mistaken for *run-awaies*: such would not have been the case if in the original manuscript it had been spelt *ennemyes*, which was not then an uncommon form of the word. It is extremely natural that Juliet should wish the eyes of *enemies* to be closed in order that they might not see Romeo leap to her arms and talk of it afterwards.

DYCE ('*Few Notes*,' p. 111, 1853). I now venture to submit another conjecture: 'That *roving* eyes,' &c., a conjecture founded on the supposition that the word '*roving*' having been written (and written rather illegibly) '*roauinge*' (Fairfax, in his *Tasso*, B. iv, st. 87, has, 'At some her gazing glances *roauing* flew'), the compositor metamorphosed it into 'run-awayes.'

REV. MR. HUNTER ('*A Few Words in Reply*,' &c., p. 19, 1853). . . . And now comes Mr. Dyce with 'roving,' which makes the blank verse halt for it. After all, none of them, it seems to me, are at all to be preferred to the text as we have it, 'runaways'.' It is not in Sh.'s best manner, but then the greatest poet is not always in his finest mood. 'Runaways' I understand to be the same as 'Runagates,' for which we have a kind of authority, a poor one I allow, in Dyche's 'Dictionary,' 1735, 'Runagate or Runaway, a rover or wanderer.' This approaches nearly to Mr. Dyce's sense of the passage, without destroying the measure. Juliet wishes that the night may be so pitchy dark, that should Romeo meet with any runagates (runaways) wandering about the streets, he may not be recognized, or even observed by them.

SINGER ('*Sh. Vindicated*,' p. 233, 1853). The (MS.)'s substitution of *enemies* is worse than Jackson's. A very good conjecture is given by the Rev. Mr. Halpin. The circumstantial evidence adduced for the retention of the old reading, showing that Cupid was the *runaway* in Juliet's mind, is extremely ingenious, if not satisfactory.

SINGER (*N. and Qu.*, vol. viii, p. 3, 1853). Monck Mason seems to have had the clearest notion of the requirements of the passage, but he was not happy in suggesting *renomy*. I was not conscious of having seen the suggestion of Heath's when I came to the conclusion that the word must have been *rumourers*, and that from its unfrequent occurrence (the only other example of it at present known to me being one afforded by the poet) the printer mistook it for *runawayes*, which, when written indistinctly, it may have closely resembled. It fulfills the requirements of both metre and sense, and the words *untalk'd of* and *unseen* make it nearly indisputable. I had at first thought that it might be '*rumorous* eyes,' but the personification would

then be wanting. Sh. has personified *Rumour* in the Introduction to 2 Hen. IV; and in Coriolanus IV, vi, 47, we have, 'Go see this *rumourer* whipp'd.'

BLACKWOOD'S MAGA. (vol. lxxiv, p. 455, 1853). *Who is a 'Runaway?'* He is a printer's (not devil but) blunder, says the old Corrector: we should read *enemies*. Those may read *enemies* who choose. *We* certainly shall not—no, not even at the bidding of Queen Victoria herself. We shall not turn ourselves into a goose to please the ghost of an old amateur play-corrector, though he should keep *rapping* at us till his knuckles are worn out. Read *Rumourers*, says Mr. Singer. No, Mr. Singer, we will not read *Rumourers*. Read this thing, and read that thing, say other wise authorities. No, gentlemen, we shall not read anything except what Sh. wrote, and we *know for certain* that the word which he wrote was 'Runaway's,' just as it stands in the books, for we learnt this from a *medium*; yes, and the medium was the Rev. Mr. Halpin, who has proved to our entire satisfaction that the text calls for, and indeed admits of, no other alteration. There could not be a happier-chosen or more expressive word than 'Runaway's' as here employed.

PATRICK MUIRSON (*N. and Q.*, vol. viii, Oct. 22, 1853). I interpret 'runaways' as signifying 'persons going about on the watch.' Perhaps runagates, according to modern usage, would come nearer to the proposed signification, but not to be quite up to it.

GRANT WHITE ['*Sh.'s Scholar*,' p. 373, 1854]. The error will probably remain for ever uncorrected, unless a word which I venture to suggest seems to others as unexceptionable as it does to me. *Juliet* desires that somebody's eyes may wink, so that *Romeo* may leap to her arms '*untalkéd of*' as well as 'unseen.' She wishes to avoid the scandal, the bruit, which would ensue upon the discovery of her new-made husband's secret visit.

I think, therefore, and also because the misprint is by no means improbable, that Sh. wrote '*rumoures* eyes.' The absence of a long letter in *rumoures*, to correspond with the *y* in 'run-awayes,' does not trouble me. I have repeatedly found in my proofs words containing long letters when the word which I wrote contained none, and *vice versâ*. It should be noticed, too, that neither *unawares* nor *enemies* contains a long letter. 'Rumor' was spelt *rumoure* in Sh.'s day, and the possessive case *rumoures*, of course.

As to Rumor's eyes, they are as necessary to her office as are her ears or her tongues. Virgil's *Fama* is but Rumor, and of her he says:

> 'Cui quot sunt corpore plumæ
> *Tot vigiles oculi* subter, mirabile dictu,
> Tot linguæ, totidem ora sonant, tot subrigit aures.'—
>
> *Æneid*, Lib. IV, 181.

And in Sh.'s day Rumor was represented with eyes as well as tongues, as we know by the following description, evidently founded on Virgil's impersonation:

> 'Directly under her in a cart by herselfe, Fame stood upright: a woman in a watchet roabe, thickly set with *open eyes* and tongues, a payre of large golden winges at her backe, a trumpet in her hand, a mantle of sundry cullours traversing her body: all these ensigns displaying but the propertie of her swiftnesse and aptnesse to disperse *Rumoure*.'—*The whole magnificent Entertainement given to King James and the queen his Wife*, &c. 15 *March*, 1603. *By Thomas Decker*, 4to, 1604.

Sh., however, had brought Rumour personally before his audience in the Induction to 2 *Hen. IV*, where she is 'painted full of tongues.' These quotations merely show that the idea was sufficiently familiar to his auditors, learned and unlearned, for him to use it in this manner.

But these considerations are not urged to gain acceptance for the reading which I propose; their office is but to meet objections to it. If it do not commend itself at once to the intelligent readers of Sh. with a favor which increases upon reflection, no argument can, or should, fasten it upon the text.

Mr. Collier's (MS.) furnishes '*enemies*',' a reading which is perhaps the worst that has been offered.

A correspondent from St. Louis suggested '*noonday's* eyes,' which is not without some plausibility; and it resembles somewhat one of the readings proposed by Dyce. But even if there were no objection, as to time, against the word 'noonday,' there is a literalness and particularity about it which are poetically out of place in the passage for which it is proposed. But supposing such particularity not objectionable on the higher grounds of criticism, the time specified in the term is inconsistent with the requirements of the scene; and therefore Sh. would have been particular, only to be particularly wrong. This is evident from the fact, which a short examination will bring to light, that *Juliet* was not married until after noonday, and that some hours elapsed between her marriage and the time of this soliloquy. [To prove that this soliloquy is spoken toward evening, Mr. White cites the following lines: II, v, 1 and 2; II, iv, 163, and III, ii, 99.] But what need of this comparison of hours and minutes? Is not the soliloquy itself steeped in the passion-breathing languor of a summer's afternoon just melting into twilight? Is it not plain that *Juliet* has been watching the sun sink slowly down to the horizon, and gazing pensively into the golden air, until her own imaginings have taken on its glowing hue, and then she breaks out into her longing prayer for night and *Romeo?* Facts and figures tell us that her soliloquy is spoken just before sunset; but what reader of the whole soliloquy will not set aside the evidence of facts and figures as superfluous—almost impertinent?

[Mr. White here states that the same emendation, sustained by the same quotation from Virgil, had been communicated to him by a friend—Mr. Hoppin of Providence, R. I.—but that both himself and his friend had been anticipated by Heath and Singer, as he learned from the latter's communication to *N. and Qu.*, to which his attention was first called by a correspondent in South Carolina. ED.]

Here, then, we have three coincident conjectures from three persons, each ignorant of the other's suggestion, which, if the word which they propose to substitute be acceptable in itself, adds greatly to the probability that it restores the true reading. Singer's independent conjecture that *rumourer's* is the word also affords collateral support to the former, the idea being the same in both. But it should be remarked that the line does not need a word of three syllables. The typographical error which gave us *runaways*, and which Singer would correct by substituting *rumourers'*, almost certainly loaded the line with a redundant syllable. Notice also that the addition of an *r* diminishes the chances for an error by the compositor. It would be far more likely that 'rumour*es*' should be mistaken for 'runaway*es*' than that 'rumour*ers*' should cause the same error. Yet another objection against 'rumour*ers*' is that its particularity is inconsistent with the poetical character of the passage, in which *Juliet* uses only large and general terms.

Collier claims, with reason, that the occurrence of the same conjectural emendation to two readers of Sh., without consultation, is cumulative evidence in its favor; and here, in effect, is such a coincident conjecture on the part of four. But, whatever may be the decision between Singer on the one hand, and Heath, Mr. Hoppin and myself on the other, I think it is quite evident that the word demanded by the

context is either *Rumour's* or *rumourers*, and I am quite willing to forego my claim for the discovery in favor of Mr. Benjamin Heath, to whom the credit of first 'guessing' at the idea belongs; and I have no doubt that my Providence correspondent is like-minded with me. Let those dispute or sneer about priority of conjecture whose minds and natures fit them to snarl over trifles,—the scraps and crumbs of literary reputation: the object of all who have the true enthusiasm of Sh.'n students is not personal credit, but the integrity of Sh.'s text.

I had altogether passed by the theory advocated by the Rev. Mr. Halpin as carrying its refutation on its face; but as it has recently found some favor with a few whose judgments are entitled to respect, it is but proper that its claims to consideration should be examined. His argument occupies nineteen octavo pages. [Mr. White here gives Mr. Halpin's 'positions and conclusions briefly' in fifteen lines. ED.] This argument is very learned and very ingenious, but far more learning and ingenuity have been displayed in the support of theories which, though more plausible, were equally unsound. To examine it more properly we should have the entire soliloquy before us as it appears in F_1. . . . Is there anything here more than an expression of the feelings of a newly married girl 'many fathom deep in love?' Is there not an utter absence of all formality and restraint in the construction of the soliloquy? and is not the same freedom shown in the diction? It would be difficult to point out in poetry a passage which has less the air of being constructed with regard to a formula. Indeed, the poet seems to have been under no restraint but that of versification; and not to have felt that. *Juliet* expresses her longing for the coming of night several times; but that is evidently only because she wants night to come. The approach of the time which will bring *Romeo* to her absorbs her whole mind. There is no 'intercalary principle,' or any other principle, evident in the soliloquy. Even Mr. Halpin can only find that 'four several invocations to Night, *more or less* varied, occur at intervals *more or less* regular.' But the variation is decidedly more, and the regularity decidedly less. With the same license, almost any soliloquy might be said to be constructed on an intercalary principle. This assumption of the hymeneal character of the soliloquy, which is the very key-stone of Mr. Halpin's argument, is plainly but assumption; and, of course, the importance of Cupid in the hymeneal masques, and the frequency of those masques in Sh.'s day, are of no farther consequence.

As to Cupid being called a runaway by Moschus, what did Sh. know about that? It is not necessary to be of the Farmer school as to the no learning of Sh. to decide at once that the supposition that he had read the ode of Moschus in the original is entirely unwarranted; and in his day there was no translation of it. But even if he had found Cupid called a runaway by some Greek or Latin authors, would he upon that warrant have called him 'runaway,' absolutely and without mitigation, not even calling him '*a* runaway,' and having made no previous allusion to him? and this, too, to a mixed audience, not one in fifty of whom had the tongues? Such was not his way of writing for the audiences of the Blackfriars and the Globe.

The fact that Ben Jonson, in his *Hue and Cry after Cupid*, calls Cupid 'Venus's Runaway,' is nothing to the purpose; because when the Masque opens Cupid *has run away* from Venus, and it would be almost impossible to avoid speaking of him as Venus's runaway. He is never spoken of simply as a runaway; much less is he called absolutely 'runaway,' even by Jonson. He is 'Venus's runaway,' just as Pompey, who runs away from Mr. Randolph of South Carolina, is Mr. Randolph's runaway. But even were this not so, the occurrence of the epithet in Jonson's Masque

does not help Mr. Halpin, because that was not written until 1608; whereas, *Romeo and Juliet* was written as early as 1596, and this soliloquy was printed in Q_2.* Mr. Halpin's eagerness in the defence of his theory probably blinded him to these conclusive facts.

That the andirons in *Imogen's* bed-chamber could have any acknowledged hymeneal significance, the very fact of her marriage, and the great dread which she had of exposure, forbids us to believe. If winking Cupids had hymeneal symbolism so universally recognized that it was only necessary for Sh. to write 'that runaway's eyes may wink' in order to have a promiscuous audience know that *Juliet* was thinking of a winking Cupid as a part of a hymeneal pageant, *Imogen* would surely have kept them out of her chamber at all hazards.

Mr. Halpin's remark, that in the poem of *Romeus and Juliet* 'Night and Cupid are the only assistants at the spousal,' does not represent the passage in its true light. It is merely narrative; the allusions to Night and Cupid are incidental and obvious, and are made, not at the time when hymeneal allusions were appropriate, but when *Romeo* and *Juliet* part at the Friar's cell:

> 'These said, they kisse, and then part to theyr father's house,
> The joyfull bride vnto her home, to his eke goth the spouse;
> Contented both, and yet both uncontented still,
> Till Night and Venus child geve leave the wedding to fulfill.'

How the perception of a clever and learned man may be perverted is shown by the reference which Mr. Halpin makes to *Juliet's* supposition, 'Or if love be *blind*,' &c., which he thinks 'implies that she had already considered "Love" in the correlative condition, and regarded him as *able to see*.' But *Juliet* does not make reference here to the god of Love, but to a pair of lovers. Thus she says:

> '*Lovers can see* to do their amorous rites
> By their own beauties; *or* if love *be blind*,' &c.

The fact that 'love' is spelled with a capital letter in no way confirms Mr. Halpin's supposition; because the word is so spelled in every instance in which it occurs in the soliloquy, as may be seen by reference to the passage as it is quoted above from F_1. Thus 'Love-performing,' 'strange Love grown bold,' 'true Love acted,' 'in Love with night,' 'the mansion of a Love.' Evidently no one of these 'Loves' has any more reference to Cupid than the other; and this is still further shown, as far as the old typography can show it, by the fact that in the older quarto the word is not spelled in this soliloquy with a capital letter in a single instance.

To leave no part of Mr. Halpin's argument unanswered, his supposition that the numberless works of ancient art, in which Cupid is represented as captured, imprisoned, caged, fettered, and with his wings bound, are to be referred to 'his notorious propensity to *running away* from his mother,' is innocent indeed. He should have consulted female counsel before venturing on such a plea. Women in classic days were at heart much like women of now-a-days; and then, as now, they would see Love bound, not for his mother's sake, but their own.

There is, it seems to me, not the least shadow of a reason for believing that Sh. would, without having so much as made an allusion to Cupid, speak of him abso-

* Ben Jonson did not call his Masque *The Hue and Cry after Cupid:* that title was given to it by Gifford so lately as 1816. In the folio of 1616 it is called:—The Description of the Masqve with the Nuptiall Songs at the Lord Vicount Haddington's marriage at Court. On the Shroue-tuesday night, 1608.

lutely as 'runaway,' even supposing that he had any reason to expect that his audience would understand the epithet. This, we have seen, was not the case; and also that he would not have understood it himself.

But besides this, there is one other consideration which is in itself conclusive upon this point.

Let it be remarked that the eyes in question were to close as the natural consequence of a previous act. *Juliet* says, 'spread thy close curtain, *love-performing* Night,' in order that—what? That *Love's eyes* may wink? The absurdity of the prayer is apparent. The argument for Cupid is worth absolutely nothing until it has been shown that the coming of Night would as a matter of course put him to sleep. But reason teaches and testimony establishes that night is exactly the time when that interesting young gentleman is particularly wide awake. However much *Juliet* might desire even Love's eyes to close on that occasion, it is ridiculous to make the advent of 'love-performing Night' *the cause* of his going to *sleep;* whereas it is entirely consistent that she should wish Night to cause those prying or wandering eyes which are personified in Rumor's, to close, that *Romeo* may come to her 'untalked of and unseen.'

When we remember the vital importance of the secresy of *Juliet's* nuptials, and the desire which must have been almost uppermost in her heart, that *Romeo* might be seen entering her chamber window by no one who could talk of or rumor it, and knowing, as we do, that Sh. and his audiences were in the habit of seeing such people typified in the person of Rumor, covered with open eyes, and painted full of tongues, can there be any doubt that 'rumoures eyes' were the words written by the poet?*

ULRICI adopts the explanation of Mr. Halpin.

DELIUS. The eyes of such fugitives and vagabonds as tramp about at night.

SINGER (ed. 2) substantially repeats his note on p. 376.

STAUNTON. We must decline the invidious task of pronouncing an opinion upon the relative merits of the various suggestions, believing that all are equally inadmissible. Whether Sh.'s 'run-away' applied to Romeo, or to Juliet, or to Day, or to Night, or to the Sun, for whom a good case might be made out,—

> 'You, grandsire Phœbus, with your lovely eye,
> *The firmament's eternal vagabond,*
> The Heav'n's promoter that doth peep and pry.'—*Return from Parnassus,*—

or to the Moon, who has some claim to the distinction,—

> 'Blest night, wrap Cynthia in a sable sheet,
> That fearful lovers may securely sleep.'—*Blurt, Master Constable,* III, i,—

or to the Stars, for whom much might be said; or whether 'run-away' sometimes bore a wider signification, and implied a spy as well as a fugitive,—in which case the poet may have meant, any wandering, prying eyes,—we are convinced that the old word is the true word, and that 'run-aways' (runnawayes) ought to retain its place in the text.

HUDSON. Mr. Grant White, we think, justifies the change to *Rumour's*, as fully, perhaps, as the nature of the case can well admit. The objection to '*enemies*' eyes' is, that from the nature of the case *all* eyes, as well of friends as of enemies, are required to be closed, so that Romeo's visit may be absolutely unknown, save to

* The probability that the letter *m* held the place in manuscript which *n* takes in the printed word, is increased by the fact that in the early 4to impressions the word is spelled '*runnawayes.*'

those already privy to it. Of course the theory of the text is, that Rumour, personified, represents the power of human observation; and that Juliet longs to have the night come, when the eyes of Rumour shall be shut in sleep, so as to take in nothing for her tongues to work with; because, as things now stand, the lovers can meet and know each other as man and wife, only when the eye of observation is closed or withdrawn. It may be well to add, as lending *some* support to *Rumour's*, that Brooke's poem has a similar personification of *Report*. It is where Juliet is questioning with herself as to whether Romeo's 'bent of love be honourable, his purpose marriage:'

> 'So, I defylde, *Report* shall take her trompe of blacke defame,
> Whence she with puffed cheeke shall blowe a blast so shrill,
> Of my disprayse, that with the noyse Verona shall she fill.'

MITFORD ('*Cursory Notes*,' &c., 1856, p. 43). It is not my intention to make any remarks on the various conjectures of the commentators on this much-disputed passage, further than by observing, that each conjecture I believe to be supported by the single vote of its parent—the person who brings it forward. Amid such diversity of opinion, the ground may be considered to be quite open for any fresh adventurer.

There is an older poem, called, *The Tragicall Hystory of Romeus and Juliet*, 1562. That this poem would throw some light on the language of the play, if known to Sh., was most probable; I therefore read it carefully, and with particular attention to those expressions mutually made use of in the earlier poem and in the later play. Such verbal coincidences as were expected, appeared; and it became clear that our great Dramatist had that poem before him during the composition of his romantic fiction. I have made some little division of the subject into its different parts, such as the nature of it admitted, the quotations being chiefly confined to the very incident related in the play which forms the subject of inquiry. POEM:

1. When Phœbus from our hemisphere in *western wave* doe sinke.
2. The *hastiness of Phœbus' steeds* in great dispyte they blame.
3. As oft in summer-tide, when clouds do dimme the sunne,
   And straight again in clearest skye his *restless steeds* do runne.
4. The *golden-crested Phœbus* bosteth him in skye.
5. When thou ne lookest wide, ne closely dost thou *winke*.
6. The golden sun art gone *to lodge him in the west*.

Now, compare the expressions marked in italics in the quotations with those in the passage under consideration, as—1. Fiery-footed steeds; 2. Phœbus' lodging; 3. Whip you to the west; 4. Eyes may winke,*—and we shall arrive at the conclusion that the author of the play had the poem before him, and made use of some remarkable expressions in it. Again:—POEM:

1. Young Romeo climbs fair Juliet's *bower* at night.
2. So light he wox, *he leap'd the wall*, and then he spyde his wyfe.
3. And from the window's top down had he *leaped* scarce,
   But she with *arms outstretched wide*, so hard did him embrace.
4. And by her *long and slender arms* a great while then she hung.

Now, see the play:

1. When thou didst *bower* the spirit of a fiend.
2. *Leap* to these *arms* untalked of and unseen.

* Sh. uses the word *winking* with an unusual application in the following passage:

'Confronts your city's eyes, your *winking gates*.'—*King John* II, i, 215.

Again :—POEM :

1. But *black-faced Night* with winter rough, ah! beaten over sore.
2. But when on *earth the Night her mantle black* hath spread.
3. —— if they the heavens might gyde,
   Black shade of Night, and *double dark* should straight all over byde.

Compare the play :

1. And bring in *cloudy Night.*
2. —— come, civil Night,
   Thou sober-suited matron all in *black.*
3. With thy *blacke mantle.*
4. Come loving, *black-brow'd Night.*

Again :—POEM :

1. Of *corde* I will bespeake a *ladder* by that time,
   By which this night, while other sleepe, *I will your window climb.*
2. And for the time to come, let be our busy care,
   So *wisely to direct our love as no wight else beware.*

Now for the play :

1. And bring thee *cordes* made like a tackling *staire*
   Must be my convoy in the *secret night.*
2. —— I must another way
   To fetch a *ladder*, by which you, love,
   Must *climb a bird's nest* soon when it is darke.
3. Leap to these arms untalked of and unseen.

The quotations thus made will be sufficient to show the close attention paid by the author of the play, both to the substance of the story and language of the old poem, through this particular portion of the drama; for the remainder, not coming within the present purpose, has not been examined and collated with the same scrupulous and verbal minuteness.

The *crux criticorum* in this passage is in the word 'runaway,' which, being considered to be a corrupt reading, has been rejected, and many words by conjecture substituted by ingenious persons,* much pleased and satisfied with their separate offspring, and not wanting in due parental affection to recommend them to public favour. From all such persons I am, however, obliged to differ, as I consider 'runaway' to be the true, authentic, and original expression of Sh., and that by him it is here used in the sense of *Cupid* or *Love.*

Now, there are two things which Juliet stands in need of, to secure the success of her amorous projects and adventures—*i. e.*, that night should come and that Cupid should be blind; or, in other words, that the deeds of love should be hidden in darkness from the eyes and observation of the world. In a line that follows, she says, what is explanatory of the former one: 'If love be blind It best agrees with Night.' Now, what says the elder poem?

> 'Contented both, and yet uncontented still,
> Till *Night* and *Venus' child* give leave this wedding to fulfill.'

Thus the success of Juliet's designs depended on the junction of Night and Cupid in the poem as well as in the play. But then comes the question, Why is Love or Cupid called *Runaway?* Now, Love is the Ἔρως δραπέτης of the Greek poets; and

* I am more and more convinced of the truth of an observation made by a first-rate critic and scholar of the last age,—'Pauci sunt, qui de *bonis correctionibus* bene judicare possint.' Nor is it a less rare gift, 'spuria discernere a germanis.'

what is the interpretation of δραπέτης in the dictionaries?—*Runaway*. Again, he is the 'amor *fugitivus*' of the Latin poets. How is that word explained?—*Runaway*. What is Cotgrave's translation of *fugitve?*—Again, *Runaway*. It is the usual word. 'When *Cupid* with his smacking whip issueth forth to *runne*.'* It must also be observed, that it was necessary that the term should be varied, as *Love* is mentioned not less than *eight* times in this passage; and had he been designated here by his name, *Cupid*, that mythological term, joined to Phœbus and Phaeton, would have given it an unnaturally stiff and learned air. It must be *especially observed*, that this speech is made by Juliet in a very excited and elevated state of mind, absorbed entirely with the hopes of possessing Romeo, and of gratifying her youthful and impetuous passion for him. Full of impatient feelings, of rapid transitions of hope and fear, hope of enjoyment and fear of discovery, strongly excited desires, gay voluptuous thoughts, leading to wild extravagant fancies, she takes up with the first image and expression that presented itself most forcibly, till, in the picture of 'cutting Romeo into little stars,' her fancy loses itself in its own hurried combinations, and gives unrestrained scope and license to its wanderings. Under these circumstances, it seems to me the very *characteristic* word which gives its effect to the whole passage, and is most apt and beautiful in its wild expression of gaiety, which is emblematic of the state of her mind, approaching, as she then believes, to the consummation of all her desires; and at length, in the ardency of youth, only mentioning her doubts and fears one moment, in order to forget them the next.

It is perhaps unnecessary to say, that the word 'runaway' is used elsewhere by Sh. in the *Mer. of Ven.* and in *Mid. N. D.* I have somewhere read, that a passage has been discovered in some poems, in which Cupid is called *Runaway*. This is well; but I do not feel in want of any additional support to convince me that it is the very identical word demanded,—that it sheds a pleasing and gay light which colours the whole passage with its proper hue,—that no word could be substituted for it without deeply impairing the poetical truth; and lastly, that Sh. himself placed it there.

It may also be observed that this interpretation preserves the authentic reading of the text—*Runawayes*, whereas many of the conjectural readings render it necessary to alter it to *Runaway*, a license not without sufficient cause to be admitted. I therefore, so far as my influence extends, cannot agree to this word being removed for the substitution of any other that has been suggested, or for any reason hitherto alleged.

1. It is a word much more commonly in use in Sh.'s day than in ours.

2. It is a familiar, playful, fanciful name, suited to moments, as these, of pleasing excitement, hurried thought and joy.

3. It is the English translation of *fugitivus*, by which Cupid is as well known as Jupiter by the title of 'The Thunderer,' Neptune 'The Trident Bearer,' Diana 'The Huntress,' &c., the 'epitheton perpetuum' standing for the 'nomen.'

4. It is an epithet applied to him (*fugitivo*) by the Italian poets, and this is an Italian story.

5. It is used as an *emblem*, in which his history, and habits, and nature are described.

6. Lastly, it is the word established in the text of all the old editions.

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* 'Only our *love* hath no decay,
Running, it never *runs* from us *away*.'—DONNE.

'Yet, shepherd, what is love, I pray?
It is a thing *will soon away*.'—*England's Helicon*, p. 90.

GEO. LUNT ('*Three Eras of New England*,' &c., Boston, 1857, p. 258). Now, in order to explain this passage, if possible, let us resolve it into different language, conveying precisely the same ideas throughout; and it may stand thus: Make your best haste, O swift steeds of the sun, to be stalled for the night, at the mansion of Phœbus, in the West. If such a wagoner as Phaeton once of old was, only had the reins, he would put you to your mettle, and, under the whip, would you dash through heaven to your place of rest, and bring on night at once. Now, let it be so, love-performing Night! Thus, now, as then, quickly spread thy close curtain that runaways eyes may wink! Such be the speed! Let this fiery charioteer,—this runaway wagoner,—this Phaeton, runaway with by the steeds of the sun,—perform the same feat now (successfully),—forthwith let him wink,—close his eyes—sleep—be it speedily, night,—that under its shadow Romeo may—'Leap to these arms untalked of and unseen.'

This I conceive to have been the course of thought in Sh.'s mind. The metonomy in the last line constitutes no objection to this explanation. 'Unseen' would be the ordinary consequence of darkness, and so, therefore, would be 'untalked of;' and, although observation in the natural course of events would precede discussion,—yet, for poetical purposes, surely nothing can be more common than such a reversal of the actual 'order of their going.' The word 'wink' of course is used for sleep, in the common sense in which we employ it—*e. g.*, I have not slept a wink.

And although I do not conceive, in regard to this or to any other passage of Sh., that it is essential for us to make it as precisely and consecutively consequential as the propositions of a syllogism, yet, on the other hand, if it be objected that, whether Phœbus or Phaeton drive the chariot of heaven through its stages, it is the absence of the sun which causes night,—and that, therefore, in the order of nature it is not logically consecutive, to supplicate Night to spread her curtain in order that the eyes of him may wink whose metaphorical retirement to repose is simultaneous and coincident with the action prayed for, and who is, of himself, the potential cause of this very effect of darkness, yet, figuratively speaking, and in reference to the personification of the sun, as Phœbus or Phaeton, it was sufficiently so, and indeed it was strictly accurate for the poet so to form the imagination of it, and so to beseech Night to draw her curtain over the face of things, after Heaven's charioteer had completed his course and stabled his steeds; and especially as, in this instance, after his somewhat breakneck drive, he might, not unreasonably, be thought in need of his natural rest.

Although, therefore, in conceiving of the ordinary succession of day and night, regarded as natural events, we are conscious that only upon the winking of 'day's garish eye' does night ensue,—and the obvious idea, in this aspect of the case, is, not that the winking in question follows upon but accompanies the coming on of night,—yet, otherwise, when we think of the sun as Phœbus, or, as in this instance, as Phaeton, driving his car to the west as his goal,—which presents the image of 'civil-suited Night' coming forward to spread her close curtain behind him, only when the wagoner has arrived at his wonted mansion, and has disappeared within.

The observation of Heath, therefore, on Warburton's note, though literally correct, is not poetically so. In fact, Juliet only hints at greater speed, rather than complains of the tardiness of the sun. She addresses his coursers as fiery-footed steeds; but rapid as is the movement of these flaming horses, still she would be glad to hasten their speed. The regular flight of time, to be sure, is not fast enough for her! In this consists the incompleteness and therefore the fallacy of Warburton's

theory. However swiftly the sun,—Phœbus himself,—fulfills his ordinary course, under his government the procession of the hours is uniform and orderly; and the pace, though rapid, subject to strict guidance and control. In no proper sense, consequently, can the sun itself be demonstrated a 'runaway,' and *ergo*, as our friend Launcelot Gobbo would say, Sh. did not thus offend against propriety and the nature of things. But upon the fancy of Juliet, yearning as she was for the moment when she was to be with her lover, flashed the idea of that irregular, meteoric race through the skies which once called for the intervention of Jove's dread thunderbolt to stay its progress; and if the unskillful charioteer on this occasion were not a 'runaway,' and, par excellence, the runaway, in this special connection when we are speaking of the flight of time, and seeking to accelerate its progress, we know not where Sh. could have looked for so fit an example; especially when this runaway sally is the very subject of his fancy; and its chief actor is the very agent Juliet instances, and, we presume, is wishing for, to hasten matters to the conclusion she so desired. For in her fantastical imagination at the hint of the name, Phœbus becomes Phaeton; this idea fills her mind, and she thus pursues the chain of thought.

The truth is, Warburton is the only one of the Sh. commentators who seems to have had a glimpse of the poet's idea in this passage. But though it is strange that what seems so obvious should not have occurred to a scholar like himself, apparently his mind was not of a sufficiently poetical texture fully to apprehend the association of thought in the text. Most other theories seem little better than ingenious trifling.

The whole speech, in fact, is characteristically girlish, love-sick, extravagant, erratic, Phaetonic. We must not here, then, require Sh. to produce in detail every minute link in the chain of his earth-embracing and heaven-embracing associations, in order to enable inconsiderate eyes to follow the flight of his imagination; and he, we will suppose, imagined us capable of catching some flashes of his meaning when his fancy touched into being those seeming wayward and intricate, but still ever intermingling and harmonious, shapes of light.

DYCE (ed. 1). Mr. Grant White remarks that '"Rumor" was spelt *rumoure* in Sh.'s day, and the possessive case *rumoures*, of course;' but F_1 is directly opposed to such a conclusion; in it *the substantive* 'rumour,' *which occurs twenty-one times*, IS ALWAYS SPELT *either* 'rumour' or 'rumor,'—*in the plural, either* 'rumours' or 'rumors.' Nor can I see any probability that 'rumour's,' in whatsoever manner spelt, should have been mistaken for 'runnawayes.' Besides, though writers frequently make mention of Rumour's *tongues* or *tongue* (so our author in the Induction to 2 Hen. IV, 'From *Rumour's tongues*,' &c., and in King John IV, ii, 123, 'but this from *rumour's tongue* I idly heard, &c.), they never, I believe, allude to Rumour's *eyes* except when *they are describing that personage in detail.*

In my '*Remarks*,' &c., I offered two restorations; and in my '*Few Notes*,' &c., I started a third one. (Compare 'Saucie *roauing eye*, What whisperst in my brain that sh e is faire?'—Heywood's 2 *King Edw. IV*, 1605.) The first of these I have now inserted in the text, and I have given it the preference to all the other readings yet proposed, not from any overweening fondness for my own conjecture, but because it comes indisputably nearest to the *ductus literarum* of the old corruption. I must not omit to add that it also occurred to a gentleman, who, not aware that it was already in print, communicated it to '*Notes and Queries*' for Sept. 1853, p. 216. Mr. Mitford, indeed, objects to it that '"Day's eyes" would wink whether the night was *cloudy* or clear; so the force of "cloudy" would be lost by this reading,'—an objection which carries no weight, for the present address to Night is certainly to be consid-

ered as distinct from the lines which precede it. Again, Mr. Grant White is of opinion that 'all the suggestions, except *Rumor's*, fail to meet the demands of the context, "*untalk'd* of and unseen."' But I do not allow that such is the case with '*rude day's eyes*;' for poetry represents Day as an officious intelligencer; and when once her eyes were closed, Romeo would come to Juliet '*untalk'd* of,' as well as unseen, by the citizens of Verona.

The passages in our early poets about Night spreading her curtains, and Day closing her eyes, are numerous; so in Drayton, *Baron's Warres* [cited p. 369]. (This stanza goes far to support the reading '*rude day's eyes*'.) Nor ought any one to urge against the reading, '*That rude day's eyes may wink, and Romeo*,' &c., that it makes *Romeo* a trisyllable, while afterwards in this speech that name occurs as a dissyllable; for elsewhere we find '*Romeo*' used *both as a dissyllable and a trisyllable in the same speech*. So in III, i, 145, 146, *Romeo* is a dissyllable; in 157, a trisyllable; in 163, a trisyllable; in 167, a dissyllable. In III, iii, 138, a trisyllable; in 140, a dissyllable. In IV, iii, 27, 35, a dissyllable; in 31, a trisyllable.

MARY C. CLARKE ('*N. and Q.*,' 2d ser., vol. v, p. 270, 1858). 'Runnawayes' has by all the commentators been pronounced to be a misprint, although by a forced and far-fetched interpretation it might be supposed to refer to the 'fiery-footed steeds,' the horses of the sun alluded to in the first line of Juliet's speech. The reading which has struck me is, 'That *sunny day's* eyes,' &c. This would give the same rhythm as the old editions. It is nearest both in sound and appearance to 'run-awayes'—sound, if the transcriber from stage delivery made a mistake of ear; appearance, if the printer made a mistake of sight. The epithet 'sunny,' as applied to day, forms an antithesis with the epithet 'cloudy' as applied to night. 'Sunny' also involves the effect of glare, which suggests the verb to 'wink.' And, moreover, the impersonation of day, with its light and its sunshine, accords with the tenour of the speech throughout, which deprecates all three, while invoking night and its opposite attributes. To conclude, I cannot help thinking that 'sunny-days,' as taken in connection with the whole speech, is most in the manner of Sh., who (especially in his earlier plays, one of which Rom. & Jul. is supposed to be) has shown fondness for the poetical conceit, with antithetical style, maintained through entire passages.

COLL. (ed. 2). There have certainly been more suggestions than there are letters in this word. It is generally admitted that *run-awayes* must be wrong. From whom does Juliet wish that her proceedings with Romeo should be concealed? From the members of the two hostile families—their 'enemies;' and this word is inserted by the (MS.), where it is spelt *enemyes*: if it had been spelt *ennemyes*, as it was then sometimes written, the misprint would have appeared more easy. We are satisfied that 'enemies' is the language of Sh. not merely because it is found in the (MS.), but because it is the very word required in the place. Nearly every commentator has broached his own conjecture, some of them so unfortunate that it seemed an exertion of at least equal courage and ingenuity to produce them. We were formerly in favour of Jackson's *unawares*, which certainly comes nearest to the letters, but the claims of 'enemies,' suiting as it does both meaning and measure, and reaching us on the authority of the (MS.), seem to us superior to all others.

WALKER. Read *Cynthia's*.* *Cinthiaes—runawaies*. Possibly, indeed, the word

* LETTSOM (*Foot note to* Walker's *note*). Was Middleton thinking of this passage in writing Blurt, Master Constable, iii, 1, *ad fin.*? [cited by Staunton, p. 381]. Since writing the above I have seen that Mr. Staunton has quoted the passage from Middleton to show that the moon may be meant by *run*

may have been written by mistake without a capital, *cinthiaes;* as in Tam. the Shrew, II, i, 351, 'My hangings all of Tyrian tapestry,' the folio has *tirian* (though this sort of *σφάλμα* is rare); which would render the error more easy. This passage in Pericles, quoted by the writer in the Gent. Mag. for 1845, might have led him to the true reading. [See p. 370.]

MOMMSEN ('*Prolegomena*,' p. 123, 1859). That this word is corrupt is manifest in many ways: it is not only injurious to the sense, but is intelligible only at the best by a very strained explanation. In none of the interpretations and conjectures,* made though they be with no little labour and acuteness, have I any faith except in *enemies* of Coll. (MS.), which, both for the requirements of sense and rhythm, is equally beautiful, and which corresponds in the most noteworthy way with the following words of Spenser—words undoubtedly floating through the mind of the poet, and tripping on all tongues since 1595:

> 'Now welcome Night! thou Night so long expected, ...
> *Spread thy* broad wing over my Love and me
> *That no man may us see.*' (Epithalam. 319.)†

In my opinion there can be no doubt that we must read 'enemies' eyes,' and it is none the worse that it is more simple.

GRANT WHITE (1861). No one of the many emendations that have been proposed ever elicited my spontaneous recognition, and the best of them have equally failed to satisfy my deliberate judgment. The efforts to explain the passage as it stands are, with perhaps one exception, hardly less unsatisfactory. But I am inclined to think that the true view of the passage was taken by the first editor who examined it—Warburton. To Heath's much-approved censure of this explanation, the conclusive reply is, that the previous address to the horses of the sun would naturally suggest an allusion to the sun himself in this invocation, which is to Night; and that the fact that the sun is *necessarily* absent as soon as night begins is the very reason why *Juliet*, if she desired his absence, actual or potential, should invoke night's presence.

But there are other reasons than those suggested by Warburton for believing that Phœbus is the runaway meant by *Juliet*. For this closing of the eyes of watchful, babbling day—typified by the god of day—would completely satisfy *Juliet's* earnest wish that *Romeo* might come to her 'untalked of and unseen.' She begs Night to spread her curtains that sleep may fall upon the eyes of day—a fancy not uncommon with the poets. See, for instance, this passage from Drayton's *Barons Warres:* [See Dyce's note, p. 369. ED.]. That 'wink' was commonly used when Sh. wrote,

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away. My notion was, and is, that Middleton read *Cynthia's* in Romeo and Juliet, and framed his imitation accordingly.

* The American, Richard Grant White, has devoted more than fourteen octavo pages to the emendation of this passage. But however valuable many of his objections to other conjectures may be, his own *Rumour's* (which *Heath* also had made) is neither rhythmically so tolerable as the syncopated *enemies* with its fine strong arsis, nor even probable according to the *ductus literarum* (*diplomatisch*), since words in *or* Sh. never wrote *oure*, therefore the misprint *runawayes* cannot by any means resemble *rumoures*. The other conjectures there made *rumourous* or *rumourers'* would all be more plausible than *Rumour's*. I notice that Dyce has made the same objection to Rumour; but Dyce's own conjecture, *rude day's*, is not, phonetically, nearly as pleasing as Collier's (MS.). The reminiscence from Spenser (which no one seems to have noticed) is also opposed to it.

† See the further development of this reference in my article: Die Kunst des deutschen Uebersetzers, u. s. w. Leipzig, Gumprecht, 1858, p. 33, 34. When I wrote it (1855) I had not yet seen G. White's Note, with which I coincide in the refutation of Halpin.

(as, indeed, it is even now,) to mean sleep, is so well known as to make citations in support of that use of it seem quite superfluous. But here are two passages in point:

'When most I wink then do my eyes best see;
For all the day they view things unrespected,
But when I sleep, in dreams they look on thee.'—*Sonnets*, xliii.

'But this I am sure, that Euphues conclusion was this, betweene waking and winking, &c. . . . And thus they with long talking waxed weary, where I leave them, not willing to talke any longer, but to sleepe their fils till morning.'—*Euphues and his England*, Sig. v, ed. 1597.

There is, however, yet another reason, equally cogent with any of the foregoing, and of a very different nature, for believing that Phœbus is the runaway upon whose eyes *Juliet* wishes the blindness of silence-bringing sleep to fall; and this is found in the traces left of the augmentation and correction of the play before the printing of Q_2. For in (Q_1) this invocation to Night does not appear, only the brief address to Phœbus's steeds with the allusion to cloudy Night in the last line. Now, in that version *Juliet* calls upon the horses of the sun to hasten to 'Phœbus *mansion*;' but with the addition of the invocation to Night, and the promptly-uttered wish that the eyes of Day should close in sleep upon the spreading of her curtains, we find 'Phœbus mansion' changed to 'Phœbus *lodging*,'—a variation so delicate, an adaptation of the old fancy to the new so felicitous, the introduction of a leading thought so subtle and yet so clear in purpose, that to believe it accidental would derogate too much from Sh.'s skill, and tax too far the stretch of our credulity. And that the invocation to Night was not accidentally omitted from (Q_1), but was an addition to the first version of the tragedy, seems very clear, because both in Brooke's poem and Paynter's prose tale, which Sh. so closely followed, there are the following allusions to that lover's desire for the quick setting of the sun and the spreading of night's shadow which the four lines of *Juliet's* speech found in (Q_1) so fully express:

'So that I deeme, if they might have (as of Alcume we heare)
The sun bond to theyr will, if they the heavens might gyde,
Black shade of night and doubled dark should straight all over hyde.'—
Romeus and Juliet, ed. Collier, p. 29.

'—— for every minute of an hour seemed to them a thousande yeares, so that if they had power to commaund the heauens (as Iosua did the sunne), the earth had incontinently bene shadowed wyth darkest cloudes.'—*Palace of Pleasure*, ed. Hazlewood, vol. ii, p. 360.

And again in the morning:

'The hastiness of Phœbus' steeds in great despyte they blame.'
Romeus and Juliet, ed. Collier, p. 31.

But in neither poem nor tale is there germ of the impassioned invocation to Night which first appeared in the 'augmented' Q_2.

Nevertheless, the designation of Phœbus, or any other god or person, as runaway, absolutely, and without any defining article, is so abrupt and strange that it is not surprising that efforts have been made to find another meaning for the passage. The most plausible of the many suggestions which have been made are—the Rev. Mr. Halpin's; Mr. Robert Messinger's, of New York (in a letter to me), that 'runaways' means 'those who run in the way, runagates, vagabonds;' and Douce's. The second of these explanations might perhaps be worthier of consideration, were it not for the facts that, at the period when this tragedy was written, 'runaway' appears to have been used only to mean one who ran away, and that 'runagate,' which had the same meaning then that it has now, would have suited the verse quite as well as 'runaway;' while Douce's, although it suggests the view which *Juliet* would be

likely to take of her position towards her parents, is entirely inconsistent with the passionful longing which this soliloquy expresses with such a singular union of directness and modesty, and which is its informing motive. For, as we have seen, 'wink' in this passage means (and in fact, as the winking was to be the consequence of the spreading of night's close curtains, it can only mean) sleep; and that *Juliet should* desire either *Romeo* or herself to be asleep at the time when she wishes that runaway's eyes may wink, is a supposition not to be entertained for a moment.

EUGENE J. BRADY ('*N. and Q.*,' 2d series, vol. xii, p. 85, 1861). I have just discovered the original reading of this passage. Juliet invokes Night instantly to come, that the sun may be compelled to close his eyes. The poet's words were certainly these: 'sun-awake's eyes.'

F. A. LEO ('*N. and Q.*,' 3d ser., vol. i, p. 363, 1862). The Sh. scholars of three centuries have published so many more or less ingenious notes about *Juliet's runaway*, and yet the question is so far from getting a right answer, that it will do no harm to any one if a very little and modest note tries to give it;—probably with the same effect as the other notes did. If we take in view, the four last letters of 'runawayes' are nearly the same as the letters of the next word, 'eyes,' it will not be throughout unjustified to suppose that the repetition of these four letters (for *a* and *e* are very easily changed) results from an error of the compositor; and that the real word in question, or rather the mutilated word only, is 'runnawayes,' and not 'runnawayes eyes.' Now, in reading Juliet's soliloquy we find that she wants not merely 'night,' but quite directly 'cloudy' night;' she is of opinion that 'Lovers can see to do their amorous rites By their own beauties.' She calls the night a 'Sober-suited matron, all in black' and a '—— black-browed night.' In short, she wants all as dark as possible, and probably will have nothing to do with the inquisitive, importunate, and prating moonlight. The 'close curtain' therefore are, as I suppose, the clouds, which shall make wink the moon's eyes; and Juliet says: 'Spread thy close curtain, love-performing night' (and then lifting up her hand to the moon and the stars), 'That *yonder eyes* may wink.' If we now remember that the Qq generally are published after some short-hand writing,—that, as Collier says, 'The person or persons who prepared the transcripts of the plays for the printer, wrote by the ear and not by the eye: they heard the dialogue and wrote it down as it struck them,'—the difference in some of the letters in the two words

r u n n a w a y e s,
y o n d e r e y e s,

will not be of any importance; if we state the possibility that one could believe to hear pronounced 'runnawayes,' while the other said 'yonder eyes.' (It is not to be forgotten that many Englishmen pronounce *w* instead of *r—gweat* for *great!*) For the rest let me say, without laying a great stress on it, that Sh. twice in *Rom. and Jul.* uses the word 'yonder' with regard to the moon and to the heaven, for 'by yonder blessed moon I swear.'

One word more for those who mean that the sun is not yet gone: And that Juliet, therefore, cannot lift up her hand to the moon. Well! she lifts up her hand to the *cause of light*, may that be the sun or the moon, and 'yonder eyes' is an epithet quite as fit for the one as for the other. But it is to be understood that, if Juliet speaks of the *sun's* eyes, the 'close curtain' can be as well (and even better) the darkness as the clouds.

And now let it go. You conceive that I believe my emendation to be the best, for else I would not have published it; but that is not enough, and I am exceedingly

desirous to know whether the authorities of Sh. criticism laugh at my notes or accept its contents.

STYLITES ('*N. and Qu.*,' 3d ser., vol. ii, p. 92, 1862). It is impossible not to be struck with the ingenuity of Mr. Leo's suggestion; but I would remark that if the 'eyes' of which Juliet speaks are to be referred to the sun, there is no need of any alteration of the received text, a liberty always to be avoided as much as possible. . . . Now, if Sh. calls night (in Mer. of Ven., II, vi, 47) a 'runaway' in reference to approaching day, he may well make Juliet call day, or the sun, a 'run away' in reference to approaching night. But I confess to have always doubted whether any metaphor was ever intended here, and whether 'runaways' is not the genitive *plural*, and does not allude to mischievous spies. In London it was common enough, formerly, before the establishment of the police force, for young lads (the Parisians would call them *gamins*) to knock at a street door, or tie a cat or dog to the knocker, and make their escape after having enjoyed the astonishment of the servant. These boys were called 'runaways,' and the servant would call their exploit 'a runaway's knock.' I have been told that in some country neighborhoods boys of a similar character are fond of spying out sweethearts' assignations and playing a very unwelcome third at their meetings, darting upon them at the most inopportune moments, and running away to avoid the vengeance of the disappointed swain. If such a practice prevailed at Stratford in Sh.'s time, he was quite capable of transferring it to Italy, and of representing Juliet as fearful that her lover's steps might be watched by these troublesome urchins and traced to her door.

HALLIWELL. This passage in the soliloquy of Juliet, in which her unlimited passion resolves itself into a storm of rapture, deserves to be viewed through this special position—that Love is blind, and that Cupid himself would blush did lovers see 'the pretty follies that themselves commit.' So thought Jessica, when attired in the costume of the other sex, and Juliet's ardent and tumultuous expression of affection must be referred to a somewhat more obscure delineation of the same belief. The prayer of the lover is for secresy and rapidity, secresy during the celebration of their rites, and the speedy approach of night to overshadow the eyes of Love. Her desire is for the departure of day—'bring in cloudy night immediately;' for concealment, *only a secondary wish*—'Spread thy close curtains, love-performing night.' But why? There can only be one answer,—that the eyes of the god of Love may be closed, and Romeo reach his love 'untalked of and unseen.' Lovers can see by their own beauties, or, *if Love be blind*, 'It best agrees with night.' The 'strange love,' afterwards mentioned, is the generic idea, not the divinity here intended. Runaway was a common pet name for Cupid, and the authenticity of the word is beyond all doubt, and not one of the conjectural emendations can be adopted without destroying the poetical beauty of the passage in which it occurs. But it could be substantiated by a *reductio ad absurdum*, for suppose that night, or Juliet, be intended, and we at once arrive at an impossibility, or, to say the least, at a foolish tautology. Let night spread her close curtains that night may sleep and Romeo find his Juliet! Where is there in this the congruity so invariably observed by Sh. in similar flights of his luxuriant fancy? The conjecture that Juliet is the Runaway implies a still greater absurdity, no less than that of her desiring to slumber at the very time of the approach of what she so eagerly desires.

DYCE (ed. 2). The Rev. W. R. Arrowsmith, after alluding to 'the prodigious guesses at a substitute for "runaways" and the extravagant speculations touching the persons to whom it refers,' writes thus: 'It is supposed that to *wink* means only to

connive; whereas, besides this its stricter sense, it also often signifies to close the eyes in sleep, in sound sleep. But however that may be, whether ignorance of such usage be at the bottom of their trouble with the recorded text or not, I defy the queasiest objector of them all to produce one solid reason for questioning the propriety of Sh.'s expressing the desired secresy of Romeo's visit by the darkness, under cover of which runaways, *i. e.*, fugitives, may sleep secure from surprise, that shall not tell with equal force against the propriety of his expressing the quickness of a lover's hearing, by what is inaudible to the "suspicious head of theft" (Love's L. L., IV, iii, 336). The conditions of secresy in that case, and of silence in this, could not be exemplified by instances more happy in themselves, or more nearly allied to each other.'—*The Editor of 'Notes and Queries,' and his friend Mr. Singer*, &c., p. 11.—I have only to add that my conviction of 'runnawayes' being a gross corruption remains unshaken.

KNIGHT (ed. 2) gives the substance of his note in (ed. 1), except that he does not say that Zachary Jackson 'set the matter straight.' He also states that Mr. Collier adopted Zachary Jackson's emendation, and then quotes Dyce's objection thereto and adds: There is much force in this objection. One more conjecture: *change a letter*, and put a comma instead of the genitive *s:* '*That sun away*,' &c.

CARTWRIGHT ('*New Readings of Sh.*' &c., p. 32, Lond., 1866). Read *no man's* and *peep*. 'Nor heaven peep through the blanket of the dark.' The old eds. have *runnawayes* and *weep;* the main error seems to lie in the repetition of *eyes*,—'ayes eyes;' perhaps the word was accidentally repeated in the MS., and hence the corruption.

MASSEY ('*Shakespeare's Sonnets*,' p. 601, 1866). To my thinking, the old reading, with Juliet as Runaway, is a most golden one; subtly Shakespearian; the passage, poetically, playfully perfect. Juliet is the Runaway! She has run away from the parental authority and from her duty as a daughter. She has run away from the arms of father and mother to the bosom of her lover. She has run away to be secretly married, and is now waiting to run into the embrace of her husband. No word could be more characteristic than this when applied by Juliet to herself. 'Rude day's eyes' may easily be shown to be an impossible reading. Juliet would not wish the eyes of day to *wink* if she wanted them to close altogether. Besides, the closing of day's eyes would of course be included in the coming of night, and it is not Sh.'s habit to state that which is already implied. This rejection of Juliet as 'Runaway,' and the vulgar public appeal to day, &c., show that the critics have totally misapprehended the whole speech, and grossly misinterpreted the character of the speaker. They have assumed that the sole incentive of this appeal for night to come was Juliet's eagerness for the perfecting of her marriage. It is not so. That would make of Juliet a forward wanton, and of her speech an invocation most immodest, whereas her appeal to Night is for protection, for its darkness to drop a veil that will, as it were, hide her from herself. She is naturally desirous for Romeo's coming, but her great anxiety for the night's coming is the sensitiveness of modesty. The appeal is for Night to *curtain round* the bridal bed, for the Night to *teach her how* to lose a winning match, for the Night to '*hood* her unmann'd blood' as the eyes of the falcon are covered up. This is the governing thought of the speech, therefore it was of the first dramatic necessity that an early cue should be given. And so, after the first passionate outburst, the Poet makes Juliet wish the Night to come, *that* her eyes may '*wink*,'—*i. e.*, may be bashfully veiled in the shadow of the darkness, so that she can modestly countenance her husband's coming. The critics would deprive the

speech of its mood indicative, the character of a suggestion which was meant to guard it, a thought that acts like a bridal veil—a touch that gives to the invocation the tint of virgin crimson, without which the speech would be positively barefaced. They have been looking too outwardly; dwelling too much on the assumed context of night and day, and have missed the dramatic motive and the more precious personal context. Juliet was not looking quite so much abroad as they have been; her thought was more inward and had a more private appropriateness; her feeling is altogether more maidenly than has been supposed. Other reasons and illustrations might be adduced to show that the old eds. have given us Sh.'s meaning, which cannot be mended. After what the Nurse tells us of her young Lady's pleasant conceit in coupling the names of 'Rosemary' and 'Romeo,' it is very characteristic for Juliet to match the names of Runaway and Romeo in loving alliteration. Also, the coupling of her name in some shape or other with 'Romeo,' in the lines quoted, is of infinitely the greater necessity. She wants the night to fold in the pair of lovers, and would not leave herself out. The '*and* Romeo' is, of itself, sufficient to tell us that Runaway must be Juliet. Lastly, to come to that surface comparison, beyond which the critics have so seldom gone for illustrations, the thought in the Poet's mind respecting maiden modesty *winking* at marriage may be proved conclusively by reference to the play of Hen. V: V, ii, 422:

'*Bur.* —— Can you blame her then, being a maid yet rosed over with the virgin crimson of modesty, if she deny the appearance of a naked blind boy?

K. Hen. Yet they do wink and yield, as love is blind and enforces . . . Then good my lord, teach your cousin to *consent winking*.'

Here is a sufficient exemplification of Sh.'s meaning in making the appeal for night to come, *that* Juliet's (the naughty Runaway's) eyes may *wink* under the cover of its darkness, as well as Romeo's visit be perfectly secret.

KEIGHTLEY ('*Expositor*,' 1867). The 'rude days' of Dyce seems to me to be too young-ladyish for the ardent and naïve Juliet; and moreover, she had already called for the winking of day's eye, *i. e.*, for sunset. Some sense might also be made of *runagates*, as persons wandering about by night; and still better of *runabouts*, a word used by Marston (What you Will, III, i), and which I have placed in the text, as making tolerable sense and bearing resemblance to 'runaways.' Singer read *rumourers*, against which little objection can be made. My own opinion, to which I was led by Singer's reading, and in which I find I had been anticipated by Heath and Grant White, is that the poet's word may have been *Rumour's*. In the poem on which this play is founded, Juliet, when pondering before her marriage on what might be the consequence of admitting Romeo to a lover's privilege, says: 'So I defiled, *Report* shall take her trump of black defame,' &c. Now Sh. may have wished to preserve this imagery, and have substituted *Rumour* for *Report* for euphony's sake and other causes. Rumour, in effect, seems to have been the same as the classic Fame. In Sir Clyomen and Sir Clamydes, a piece with which he was probably well acquainted, we meet 'Enter Rumour running,' and this may have been in his mind when he was writing the Induction to 2 Hen. IV. In his other plays, also, he personifies both *rumour* and *report*, as in All's Well, III, ii, 130–132. He may also have had these lines of Phaer's Virgil in his mind:

'At night she [Fame] walks, nor slumber sweet doth take, nor never sleeps,
By day on houses' tops she sits, and gates or towers she keeps,
On watching-towers she climbs, and cities great she makes aghast,
Both truth and falsehood forth she tells, and lies abroad doth cast.'

We may, then, fancy Juliet to suppose that Rumour was on the watch to defeat and expose her, and she wishes that the gloom may be so intense that her eyes must wink perforce, and so Romeo may leap to her arms unseen, and their union remain undivulged. There may also have been intended a play on the names Rumour and Romeo, like 'My concealed lady to our cancell'd love.'—III, iii, 98. As Sh. undoubtedly knew French, he may have had these lines of Marot in his mind:

'Car noire Nuict, qui des amants prend cure,
Les couvrira de sa grand robbe obscure;
Et si rendra cependant endormis
Ceux qui d'Amour sont mortelz ennemis.'—*Eleg.* xi.

H. K. ('*N. and Q.*,' 3d ser., vol xii, p. 121, 1867). First. Why may it not mean the eyes of those prying pests of society, whose business and pleasure it is to lie ever on the watch for any *faux pas* on the part of their neighbours, and having seen one, to run away and spread the discovery through every 'scandalous college' of which they are members? Does not Juliet simply mean: May the eyes of any watcher, lying *perdu* to run away with a report of our meeting, be made to wink,—be blinded in spite of their malicious acuteness, by the darkness,—and our interview consequently remain unseen and untalked of? 'Untalked of' seems to me conclusive that Juliet was afraid of somebody who could 'talk.' So evidently thought the German translator, when he rendered the passage (one-volume Sh., Wien, 1826): 'damit das Auge *Der Neubegier* sich schliess'.' To me this interpretation is the simplest and most satisfactory: but secondly, to bring out this meaning more unmistakably, is it not possible that the *second* word is the one misprinted,—its first letter having also got accidentally tacked on to the preceding word; and that we ought, instead of 'runaway's eyes,' to read 'runaway spies,' or, with the alteration of only one letter, 'runawaye spyes'? Every one notoriously loves his own brain-children too much; but I must say, if we are to alter at all, this alteration appears to me to be as reasonable and small as any hitherto suggested by bigger men than I. But I am quite content to gather the same meaning, without any alteration whatever, from the words as they stand. 'Even the attempt,' says MR. KEIGHTLEY, 'to elucidate, if it be only a single word in our great dramatist, though mayhap a failure, is laudable;' and I therefore offer no apology for casting my small conjectural pebble on the huge cairn which commentators and critics have heaped over the bones of Sh.

CLARKE ('*Cassell's Illust. Sh.*,' 1869). We leave 'runaways'' in the text because Sh. has used 'runaway' and 'runaways' elsewhere to express those who speed or fly away, and because it may be used here in reference to the horses of the sun (the 'fiery-footed steeds') as a poetical embodiment of Day. We at one time believed that 'runawayes' might be a misprint for 'sunny day's,' but we now incline to think that the originally written word may have been 'curious' or 'envious,' more probably the latter, as being in Sh.'s style of using a word with a double meaning; including the sense of envying her joys, and inimical, hostile, hating, malevolent.

A. M'ILWAINE ('*Leisure Hours*,' Feb. 1869, Pittsburg, Pa.) [Unfortunately, I am prevented by lack of space from giving the arguments whereby Mr. M'Ilwaine supports his conclusions. ED.] We have seen that the missing word is required to be of four syllables; that by it are characterized *human* 'eyes,' here implored to be soon given over to sleep; and that it comprises some epithet descriptive of Day. In that space of four syllables her crowding thought makes vent by the expressiveness of a compound word (remarkably numerous in this Play), wherein Sh. has made Juliet speak of others out of the coloring of her own passion. Never before did

the sun appear to her so slow. She is impatient with the 'tedious' day, and feels as if all the world must be equally tired of its lingering. Therefore she wishes Night to so spread itself that all eyes in Verona could seek their repose, and leave the hour to her and Romeo. This is the thought which is precisely expressed by the word which we have now to offer. Its adaptation, and perfect compliance with all the requisites, we think justify us in announcing it as an undoubted reading of Sh.'s MS., for the first time committed to the press: 'That *Sun-aweary* eyes.' *Sun-aweary* employs *all the letters* of 'runawayes' and *no more*. In two other instances has Sh. employed this same imagery with nearly the same combination of language. See 1 Hen. IV: III, ii, 76–80, 85–88, and Macbeth V, v, 49.

GARRICK'S VERSION.

[THE following is GARRICK'S Version of the Death-scene, beginning at V, iii, 118. ED.]

Rom. Soft!—she breathes and stirs!
Jul. Where am I?—Defend me, powers!
Rom. She speaks, she lives, and we shall still be bless'd!
My kind propitious stars o'erpay me now
For all my sorrows past—Rise, rise, my Juliet,
And from this cave of death, this house of horror,
Quick let me snatch thee to thy Romeo's arms,
There breathe a vital spirit in thy lips,
And call thee back, my soul, to life and love. (*Raises her.*)
Jul. Bless me! how cold it is!—Who's there?
Rom. Thy husband;
'Tis thy Romeo, Juliet; rais'd from despair
To joys unutterable!—Quit, quit this place,
And let us fly together— (*Brings her from the Tomb.*)
Jul. Why do you force me so?—I'll ne'er consent—
My strength may fail me, but my will's unmov'd—
I'll not wed Paris—Romeo is my husband.—
Rom. Romeo is thy husband; I am that Romeo,
Nor all the opposing powers of earth or man
Shall break our bonds, or tear thee from my heart.
Jul. I know that voice—Its magic sweetness wakes
My tranced soul—I now remember well
Each circumstance—O my lord, my husband!— (*Going to embrace him.*)
Dost thou avoid me, Romeo? Let me touch
Thy hand, and taste the cordial of thy lips—
You fright me—Speak—O, let me hear some voice
Besides my own, in this drear vault of death,
Or I shall faint—Support me—
Rom. O, I cannot;

I have no strength; but want thy feeble aid.—
Cruel poison!
Jul. Poison! What means my lord? Thy trembling voice,
Pale lips, and swimming eyes,—Death's in thy face.
Rom. It is indeed,—I struggle with him now;—
The transports that I felt
To hear thee speak, and see thy opening eyes,
Stopped, for a moment, his impetuous course,
And all my mind was happiness and thee;—
And now the poison rushes through my veins;—
I have not time to tell,—
Fate brought me to this place to take a last,
Last farewell of my love, and with thee die.
Jul. Die?—Was the friar false?
Rom. I know not that.—
I thought thee dead; distracted at the sight,—
O fatal speed!—drank poison,—kiss'd thy lips,
And found within thy arms a precious grave;—
But, in that moment—O!—
Jul. And did I wake for this!
Rom. My powers are blasted;
'Twixt death and love I'm torn, I am distracted;
But death's strongest.—And must I leave thee, Juliet?—
O cruel, cursed fate! in sight of Heaven,—
Jul. Thou rav'st; lean on my breast.
Rom. Fathers have flinty hearts, no tears can melt 'em;—
Nature pleads in vain;—Children must be wretched.
Jul. O, my breaking heart!
Rom. She is my wife,—our hearts are twin'd together.—
Capulet, forbear;—Paris, loose your hold;—
Pull not our heart-strings thus;—they crack,—they break,—
O Juliet! Juliet!— (*Dies. Juliet faints on Romeo's body.*)

[Under the following heads: 'SOURCE OF THE PLOT,' 'DATE OF THE PLAY,' 'THE TEXT,' COSTUME,' I have digested and arranged the Prefaces to various editions, together with additional matter from other sources. In order to avoid repetition, I have, in many instances, been obliged to violate chronological precedence; for instance, Steevens mentioned Girolamo della Corte before Singer did, and Singer mentions Massuccio before Simrock, &c., &c.; but as Singer in the former case, and Simrock in the latter, give each a fuller account than his predecessor, I have followed that editor who has given the most information.] ED.

SOURCE OF THE PLOT.

MALONE. The story on which this play is formed was originally told by Luigi da Porto, of Vicenza, who died in 1529. His novel did not appear till some years after his death, being first printed at Venice in 1535, under the title: '*Hystoria Novella mente Ritrovata di dui nobili Amanti: Con la loro Pietosa morte: Intervenuta gia nella Citta di Verona Nel tempio del Signor Bartolomeo Scala.*' A second edition appeared in 1539, and it was reprinted at the same place in 1553 (without the author's name).

In 1554, Bandello published, at Lucca, a novel on the same subject; and shortly afterward Boisteau exhibited one in French, founded on the Italian narratives, but varying from them in many particulars. From Boisteau's novel the story was, in 1562, formed into an English poem, with considerable alterations and large additions, by Mr. Arthur Brooke. This piece was printed by Richard Tottel with the title, written probably, according to the fashion of that time, by the bookseller: '*The Tragicall Hystory of Romeus and Juliet, containing a rare Example of true Constancie: with the subtill Counsels, and Practices of an old Fryer, and their ill event.*' It was again published by the same bookseller in 1582. Painter, in his *Palace of Pleasure*, vol. ii, 1567,* published a translation from Boisteau, entitled *Rhomeo and Julietta.* Sh. had probably read Painter's novel, having taken one circumstance from it or some other prose translation of Boisteau; but his play was undoubtedly formed on the poem of Arthur Brooke. This is proved decisively by the following circumstances: 1. In the poem the prince of Verona is called *Escalus;* so also in the play. In Painter's translation from Boisteau he is named *Signor Escala*, and sometimes *Lord Bartholomew* of Escala. 2. In Painter's novel the family of Romeo are called the *Montesches;* in the poem and in the play, the Montagues. 3. The messenger employed by Friar Lawrence to carry a letter to Romeo is in Painter's translation called *Anselme;* in the poem and in the play, Friar *John* is employed in this business. 4. The circumstance of Capulet's writing down the names of the guests whom he invites to supper is found in the poem and in the play, but is not mentioned by Painter, nor is it found in the original Italian novel. 5. The residence of the Capulets, in the original and in Painter, is called *Villa Franca;* in the poem and in the play, *Freetown.* 6. Several passages of *Romeo and Juliet* appear to have been formed on hints furnished by the poem, of which no traces are found either in Painter's novel, or in Boisteau, or the original. The question, however, is not, whether Sh. had read other novels, or other poetical pieces, founded on this story, but whether the poem written by Arthur Brooke was the *basis* on which this play was built. With respect to the name of Romeo, this also Sh. might have found in the poem; for in one place that name is given to him; or he might have had it from Painter's novel, from which or from some other prose translation of the same story he has, as I have already said, taken one circumstance not mentioned in the poem. In 1570 was

* R. G. WHITE. That Paynter translated the translation of Boisteau, I am able to state only on the authority of Steevens' assertion, repeated by Malone and Collier. For although Masuccio's, Da Porto's and Bandello's novels are at my hand, I have not met with a copy of Belleforest's *Histoires Tragiques;* and I can find no notice of its publication at an earlier date than 1580, under the following title: 'Histoires tragiques extraites des œuvres italiennes de Bandel, et mise en langue françoise; les six 1res par P. Boiastuau surnommè Launay et les suivantes par Fr. de Belleforest. Paris, Jean de Bordeaux, 1580,' 7 vols., 16mo. Unless there was an earlier edition either of Belleforest's collection or of Boisteau's six *Histoires* by themselves (of which I can discover no evidence), here is a conflict of dates.

entered on the Stationers' books by Henry Bynneman, 'The Pitiful Hystory of ij lovyng Italians,' which I suspect was a prose narrative of the story on which Sh.'s play is constructed.*

From the following lines in *An Epitaph on the Death of Maister* Arthur Brooke *drounde in passing to New-Haven*, by George Turberville, [*Epitaphes, Epigrammes*, &c., 1567,] we learn that the former was the author of this poem:

'Apollo lent him lute, for solace sake,
'To sound his verse by touch of stately string,
'And of the never-fading baye did make
'A lawrell crowne, about his browes to cling.
'In proufe that he for myter did excell,
'As may be judge by *Julyet and her mate;*
'For there he shewde his cunning passing well,
'When he the tale to English did translate.
'But what? as he to forraigne realm was bound,
'With others moe his soveraigne queene to serve,
'Amid the seas unluckie youth was drownd,
'More speedie death than such one did deserve.'

In Luigi da Porto's novel, called La Giulietta, the author gives, in an epistle addressed 'Alla bellissima e legiadra Madonna Lucina Savorgnana,' an account (probably fictitious) of the manner in which he became acquainted with the story, which was from the mouth of 'an archer whose name was Peregrino, a man about fifty years old, well practised in the military art, a pleasant companion, and, like almost all his countrymen of Verona, a great talker.'

BOSWELL. Douce has observed that the material incidents of this story are to be found in the Ephesiacs of Xenophon of Ephesus,† a romance of the Middle Ages. He admits indeed that this work was not published nor translated in the time of Luigi Porto, but suggests that he might have seen a copy in MS. Dunlop, in his 'History of Fiction,' has traced it to the thirty-third novel of Masuccio di Salerno, whose collection of tales appeared first in 1476. Whatever was its source, the story has at all times been eminently popular in all parts of Europe. A play was formed upon it by Lopez de Vega, entitled Los Castelvines y Monteses; and another in the same language, by Don Francisco de Roxas, under the name of Los Vandos de Verona. In Italy, as may well be supposed, it has not been neglected. The modern productions of it are too numerous to be specified; but as early as 1578, Luigi Groto produced a drama upon the subject, called '*Hadriana*,' of which an analysis may be found in Walker's 'Historical Memoir on Italian Tragedy.' Groto, as Walker observes, has stated in his prologue that the story is drawn from the ancient history of Adria, his native place; yet Girolamo de la Corte has given it in his history of Verona, as a fact that actually took place in that city in the year 1303. If either of these statements should be supposed to have any foundation in truth, the resemblance pointed out between Romeo and Juliet and Xenophon's Ephesiacs, must be a mere coincidence; but if the whole should be considered a fiction, we may perhaps carry it back to a much greater antiquity, and doubt whether, after all, it is not the tale of Pyramus and Thisbe, enlarged and varied by the luxuriant imagination of the later novelist. We have here the outlines of the modern narrative; the repug-

* Mr Collier ('*Sh. Soc. Papers*,' vol. ii, p. 118) has shown that this memorandum does not refer to Romeo and Juliet, but to 'The pityfull Historie of two louiug Italians, Gaulfrido and Burnardo le vayne: which ariued in the countrey of Grece in the time of the noble Emperoure Vespasian,' &c. ED.

† WHITE. I cannot regard Douce's endeavor, thus to trace the story, as other than an ingenious perversion of recondite learning.

nance of the parents on either side; the meeting of the lovers at the tomb, and Pyramus, like Romeo, drawn to self-destruction by a false opinion of the death of his mistress.

In Arthur Brooke's preface there is a very curious passage, in which he informs us of a play upon the subject prior to his poem; but as he has not stated in what country it was represented, the rude state of our drama before 1562 renders it improbable that it was in England.* Yet I cannot but be of opinion that Romeo and Juliet may be added to the list of Sh.'s plays that had appeared in a dramatic shape before his performance, and that some slight remains of his predecessor are still to be traced in (Q_1). If the reader will turn [to (Q_1), 1173–1188, corresponding with III, i, 148–168], I apprehend he will find, both in the rhythm and construction of that speech, a much greater resemblance to the style of some of Sh.'s predecessors than to his own.

SINGER (ed. 1). Girolamo della Corte, in his History of Verona, relates this story circumstantially as a true event, occurring in 1303; but Maffei does not give him the highest credit as an historian. He carries his history down to the year 1560, and probably adopted the novel to grace his book. The earlier annalists of Verona, and above all, Torello Sarayna, who published, in 1542, 'Le Historie e Fatti de Veronesi nell Tempi d'il Popolo e Signori Scaligeri,' are entirely silent upon the subject, though some other domestic tragedies grace their narrations. The story is also to be found in Bandello (vol. ii, Novel ix); and it is remarkable that he says it was related to him, when at the baths of Caldera, by the Captain Alexander PEREGRINO, a native of Verona; we may presume the same person from whom Da Porto received it; unless this appropriation is to be considered supposititious. The story also exists in Italian verse: and I once had a glance of a copy of it in that form, but neglected to note the title or date, and had not time for a more particular examination. Schlegel remarks [of Brooke's poem] that 'there can be nothing more diffuse, more wearisome, than the rhyming history which Sh.'s genius, "like richest alchemy," has changed to beauty and to worthiness.' Nothing but the delight of seeing this metamorphosis can compensate for the laborious task of reading through more than three thousand six and seven-footed iambics, which, in respect of everything that amuses, affects, and enraptures us in this play, are as a mere blank leaf. How much was to be cleared away before life could be breathed into the shapeless mass! Sh. knew how to transform, by enchantment, letters into spirit, a workman's daub into a poetical masterpiece.

KARL SIMROCK (*'Plots of Sh.'s Plays,'* Berlin, 1831,† trans., 'Sh. Soc.,' London, 1850). A similar tragedy happened in Sienna, according to a still earlier novelist, Masuccio di Salerno, whose Novellino was first printed in Naples in 1476, and who at the end of the book calls God to witness that all the stories related by him hap-

* STAUNTON agrees with Boswell that allusion was made most probably to some representation of it abroad. ED.

WHITE. It seems difficult to withhold assent to Boswell's remark. But again, it must be confessed that the tone of Brooke's apology for his poem, and his assertion that he had seen its argument '*lately* set forth' upon the stage, seem to imply that the performance to which he refers took place in England, rather than beyond 'the narrow seas.'

DYCE (ed. 2). Nothing can be more improbable than what some have conjectured,—that Brooke is speaking of a drama which he had seen abroad: he evidently alludes to an English play.

† This is the date given both in Lowndes and in the Preface by Mr Halliwell to the trans. published by the '*Sh. Society*;' yet in the latter, which I have followed, Dunlop's 'History of Fiction,' ed. 1845, is quoted. Although the trans. must have been made from a later edition of 'The Remarks,' I have nevertheless placed Simrock, chronologically, according to his First Edition. ED.

pened in his own times. His story is briefly as follows: In Sienna lived a young man, well born, Mariotto Mignanelli, in love with Gianozza, and successful in engaging her affections. Some obstacle was in the way of their public marriage. They resolved upon a secret union, bribing an Augustine monk to unite them. Shortly afterwards Mariotto killed a citizen of note of Sienna, with whom he had a quarrel. Condemned by the Podesta to perpetual banishment, he fled to an uncle, Sir Nicolo Mignanelli, a rich merchant in Alexandria. Gianozza promised to write often to him; his brother Gargano also promised to write and tell him all about her. Soon after, Gianozza's father found a husband for her, and having no reason that she dared to allege, she could not oppose the marriage. Pretending to consent, she tried to escape by means as daring as they were strange; she bribed her old friend the monk to prepare a potion which should cast her into a deathlike sleep for three days. She drank it, and was buried in the church of St. Augustine, having previously sent to inform her husband of her purpose. But her messenger was taken by pirates and never reached him. He received, however, a letter from his brother telling him of her death, and that of her father who died of grief for her loss. The unhappy Mariotto resolved to go at once to Sienna and die upon her grave or surrender himself to the law. He was taken in his attempt to open the vault and condemned to death. Meanwhile, Gianozza had been taken from her grave the night after her burial, and as soon as she came to herself had set out, dressed as a man, for Alexandria. Here she learns that Mariotto, hearing of her death, had gone to Sienna. She instantly returns, arrives just three days after his execution, and dies of grief on the dead body of her lover.*

In our opinion the same features as in Romeo and Juliet may be recognized in the three most celebrated love stories of all times: Hero and Leander, Pyramus and Thisbe among the ancients, and Tristan and Isolde among the moderns.

KNIGHT. When Dante reproaches the Emperor Albert for neglect of Italy,—

> '— Thy sire and thou have suffer'd thus,
> Through greediness of yonder realms detain'd,
> The garden of the empire to run waste,'—

he adds:

> 'Come, see the Capulets and Montagues,
> The Filippeschi and Monaldi, man,
> Who car'st for nought! Those sunk in grief, and these
> With dire suspicion rack'd.' †

The Capulets and Montagues were amongst the fierce spirits who, according to the poet, had rendered Italy 'savage and unmanageable.' The Emperor Albert was murdered in 1308; and the Veronese, who believe the story of Romeo and Juliet to be historically true, fix the date of this tragedy as 1303. At that period the Scalas, or Scaligers, ruled over Verona. Walker, in his 'Historical Memoir of Italian Tragedy,' gives us passages in support of his assertion [that Sh. had read with profit Luigi Groto's tragedy. ED.], such as a description of a nightingale when the lovers are parting, which appear to confirm this opinion. To attempt to show, as many have attempted, what Sh. took from the poem of Romeus and Juliet, and what from Painter's Palace of Pleasure—how he was 'wretchedly misled in his

* STAUNTON. 'La donna no'l trova in Alessandria, ritorna a Siena, e trova l'amanto decollato, e ella sopra il suo corpo per dolare si muore,' are the words of the 'Argument;' but in the novel itself she is said to retire to a monastery—'Con intenso dolore e sanguinose lagrime con poco cibo e niente dormire, il suo' Mariotto di continova chiamando, in brevissimo tempo finì li suoi miserimi giorni.'

† *Purgatory*, Canto 6. *Cary's Translation.*

catastrophe,' as Dunlop has it, because he had not read Luigi da Porto, and how he invented only one incident throughout the play, that of the death of Paris, and created only one character, that of Mercutio, according to the sagacious Mrs. Lenox—appears to us somewhat idle work.

CAMPBELL. To the English source we may suppose Sh. to have applied. Yet what does his possession of those undramatized materials derogate from his merit? The structure of the play is one of the most regular in his theatre, and its luxury of language and imagery were all his own. The general, the VAGUELY general, conception of two young persons having been desperately in love, had undoubtedly been imparted to our poet by his informants; but who among them had conceived the finely-depicted progress of Juliet's impassioned character in her transition from girlish confidence in the sympathy of others to the assertion of her own superiority over their vulgar minds in the majesty of her despair? To eulogize this luxuriant drama, however, would be like gilding refined gold.

COLLIER. It is certain that there was an English play upon the story of Romeo and Juliet before the year 1562; and the fact establishes that even at that early date our dramatists resorted to Italian novels, or translations of them, for the subjects of their productions. It is the most ancient piece of evidence of the kind yet discovered, and it is given by Arthur Brooke. At the close of his address 'to the Reader' he observes: 'Though I saw the same argument lately set forth on stage with more commendation than I can look for (being there much better set forth than I have or can do), yet the same matter, penned as it is, may serve the like good effect.' Thus we see, also, that the play had been received 'with commendation,' and that Brooke himself, unquestionably a competent judge, admits its excellence.

We can scarcely suppose that no other drama would be founded upon the same interesting incidents between 1562 and the date when Sh. wrote his tragedy, a period of probably more than thirty years; but no hint of the kind is given in any record, and certainly no such work, either manuscript or printed, has come down to us. Of the extreme popularity of the story we have abundant proof, and of a remote date. Thomas Dalapeend gives the following brief 'argument' in his 'Pleasant Fable of Hermaphroditus and Salmacis,' 1565: 'A noble mayden of the cyty of Verona, in Italye, whyche loved Romeus, eldest sonne of the Lorde Montesche, and beinge pryvelye maryed togyther, he at last poysoned hym selfe for love of her: she, for sorowe of his deathe, slewe her selfe in the same tombe with hys dagger.' B. Rich, in his 'Dialogue betwene Mercury and a Souldier,' 1574, says that 'the pittifull history of Romeus and Julietta' was so well known as to be represented on tapestry. Austin Saker's 'Narbonus,' 1580, contains the following: 'Had Romeus bewrayed his mariage at the first, and manifested the intent of his meaning, he had done wisely, and gotten license for the lives of two faithful friends.' After this date the mention of the story becomes even more frequent, and sometimes more particular; and our inference is that it owed part of its popularity, not merely to printed narratives in prose or in verse, nor to the play spoken of by Brooke in 1562, but to subsequent dramatic representations, perhaps more or less founded on that early drama.

How far Sh. might be indebted to any such production we have no means of deciding; but Malone, Steevens, and others have gone upon the supposition that Sh. was only under obligations either to Brooke's poem or to Paynter's novel; and least of all do they seem to have contemplated the possibility, that he might have obtained assistance from some foreign source.

VERPLANCK. Although Sh. gives us scarcely any indications of familiarity with the higher Italian literature (such as abound in Spenser), yet, as some knowledge of Italian was in his age a common as well as a fashionable acquisition among persons of culture, it is quite probable that at some (and that not a late) period of his life, he had learned enough of the language to read it for any purpose of authorship, such as to get at the plot of an untranslated tale. It is therefore very probable that he had read or looked into all the books containing the subject of his intended play, so as to fill his mind with the incidents and accessories of the story. The commentators have been unjust to Brooke. His poem has been treated as a dull and inelegant composition, which it is a sort of merit for a Shakespearian critic to undergo the drudgery of reading. Campbell dismisses it contemptuously, as a 'dull English poem of four thousand lines.' The reader will, after overcoming the first repulsive difficulties of metre and language, find it to be a poem of great power and beauty. The narration is clear, and nearly as full of interest as the drama itself; the characters are vividly depicted, the descriptions are graceful and poetical. The dramatist himself (though he paints far more vividly) does not more distinctly describe than the poet that change in Juliet's impassioned character, which Campbell regards as never even conceived of by any narrators of this tale before Sh.,—I mean her transition from girlish confidence in the sympathy of others, to the assertion of her own superiority, in the majesty of her despair. The language of the poem is of an older date than is familiar even to the reader of Sh. and his contemporaries, and it is clouded, in addition, with affectations, like those of Spenser, of still more antiquated English. The metre, too, is unusual and unpleasing to the modern reader, being of alternated twelve and fourteen-syllabled lines, with an occasional redundant syllable to the already overflowing verse,—a rhythm which to modern ears is associated chiefly with ludicrous or humble compositions. With all these accidental drawbacks to the modern reader, it has the additional real defect of partaking of the faults of its times, in extravagance of imagery and harsh coarseness of phrase. Nevertheless, it is, with all these faults, a noble poem, which, either coming down from antiquity under a great name, or rewritten in modern days by Pope or Campbell, would not need defence or eulogy.

To this poem, Sh. owed the outline, at least, of every character except Mercutio. (What an exception! sufficient to have made a reputation as brilliant as Sheridan's, for an ordinary dramatist.) He owes to the story abundant hints worked up in the dialogue. Will not Sh.'s readers agree with me in the opinion that this fact is, like many others, a proof of the real greatness of his mind? He had before him, or within his reach, materials enough for his purpose, in books not familiar to his audience; but he went to the best source, although it was one where every reader of poetry might trace his adaptations, while only the judicious few of his own day would note and understand how much of the absorbing interest of the plot, of the picturesque or minute description, of the towering magnificence of thought, of the wit, of the passion and the pathos, belonged to the dramatist alone. He used what was best, and improved it. The author who borrows to improve, in this fashion, is no plagiarist. In the happy phrase of some French critic, who defends Molière against a charge of plagiarism, founded on a similar use of the ideas of a preceding novelist—'*Le plagiat n'est un vol que pour la médiocrité.*'

W. W. LLOYD in SINGER (ed. 2). The two stories of Da Porto and Bandello run parallel in the circumstance of the catastrophe, that Juliet revives before the death of her husband in the tomb, and expires upon his body as of a sudden broken heart.

From Bandello the story was translated by Boisteau, who had evidently no better ground, than a statement in his author that the story's 'unhappy ending wellnigh drew tears from all,' for his assertion that so recent was the memory of the incidents,—'qu'a peine en sont essuiez les yeux de ceux qui ont veu ce piteux spectacle.'

Arthur Brooke's address to the reader furnishes us with the interesting fact, that already two years before Sh. was born, the English stage—this I think is implied—was in possession of a play on the subject of Rom. and Jul., which a versifier, not to say a poet, of considerable merit might well be satisfied to rival. There is evidence that goes far to prove that Sh.'s drama was preceded by another, that must have been written at least after 1578, because indebted to an Italian play published in that year. Plausibly as the matter has been argued, I believe the presumption remains conclusively against Sh.'s familiarity with either Italy or the Italian language; and even the plausibility is weakened, if it appears that transferences directly from the Italian stage to the English, gave aid in communicating the tone of Italy, its imagery and manners.

In Walker's* Historical Memoir on Italian Tragedy, an account is given of the Tragedy of Hadriana by Luigi Groto, which closely follows the incidents of Da Porto's novel, merely carrying them back to a quasi historical antiquity—times of Hatrio King of Adria, Mezentius, &c. The author was a remarkable man, for, though blind from his eighth year, he was not only a poet of repute, but also an actor. Our present point of interest is, that Walker detected such coincidences of expression in parallel scenes between the Hadriana and Sh.'s Romeo and Juliet, as to imply that, directly or indirectly, they were derived from the Italian. Thus the mention of the nightingale, in the morning scene of parting of the lovers, is found in the Italian and Shakespearian parallels, but in none other that is extant.

'*Latinus.* S'io non erro, è presto il far del giorno,
Udite il rossignuol, che con noi desto
Con noi geme fra i spini, e la rugiada
Col pianto nostro bagna l'herbe. Ahi lasso!
Rivolgete la faccia all oriente
Ecco incomincia a spuntar l'alba fuori,
Portando un altro sol sopra la terra.'

In the following passage, also, there is a coincidence of expression that is not found either in Paynter or Brooke. Mago, the substitute for the Friar, thus instructs the heroine in the effects of the sleeping potion:—

'Questa bevendo voi con l'acqua cruda,
Darà principio a lavorar fra un poco,
E vi addormentarà sì immota e fissa,
E d'ogni senso renderà sì priva:
Il calor naturale, il color vivo
E lo spirar vi torrà sì, si i polsi,
(In cui è *il testimonio* della vita)
Immobili staran senza dar colpo;
Che alcun per dotto fisico che sia,
Non potrà giudicarvi altro, che morta.'

Compare IV, i, 93–103.

* Mr. Lloyd improves so much upon Walker that I insert his remarks rather than the original in the '*Historical Memoir on Italian Tragedy.* By a member of the Arcadian Academy of Rome' (*Joseph Cooper Walker*), p. 56. London, 1799. Moreover, the extract, 'Fu il mio male,' &c., is not in Walker. Ed.

White. Walker has very slender grounds for supposing that Sh. was acquainted with Groto's tragedy.

The corresponding passages in Brooke's poem run thus:

'It doth in half an hour astonne the taker so,
And mastreth all his senses that he feeleth weal or woe:
And so it burieth up the sprite and living breath,
That even the skilful leech would say that he is slain by death.'...

[For the rest of the quotation see p. 220.] ED.

To this tune the whole tale jogs along and along until the head aches with the monotony, the eyes swim, and the room goes round; enough of it then and to spare, and we turn for relief to the prose that is more rhythmical of Will. Paynter. We have here the simpler prose of the French novelist that Brooke hitched into metre; the Friar describes a paste from

'divers soporiferous simples, which, beaten afterwards to powder, and drunk with a quantity of water within a quarter of an hour after, bringeth the receiver into such a sleep, and burieth so deeply the senses and other sprites of life, that the cunningest physician will judge the party dead.... Behold, here I give you a phial, which you shall keep as your own proper heart, and the night before your marriage, or in the morning before day, you shall fill the same up with water, and drink so much as is contained therein. And then you shall feel a certain kind of pleasant sleep, which, encroaching by little and little all the parts of your body, will constrain them in such wise as unmovable they shall remain, and, by not doing their accustomed duties, shall lose their natural feelings, and you abide in such ecstasy the space of forty hours at the least, without any beating of pulse or other perceptible motion, which shall so astonne them that come to see you as they will judge you to be dead,' &c.

I find, moreover, in a speech of Groto's heroine, a remarkable agreement with Romeo's antithetical definition of love—due, I think, to something more than casual indulgence in the same commonplace of the passion. See I, i, 169–175, 186, 187. Compare with the following:

'Fu il mio male un piacer senza allegrezza;
Un voler che si stringe ancorche punga,
Un affanno che'l ciel dà per riposo.
Un ben supremo, fonte d'ogni male,
Un male estremo, d'ogni ben radice,
Una piaga mortal che mi fec'io,
Un laccio d'or dov'io stessa m'avvinsi.
Un velen grato, ch'io bevei per gli occhi;
Giunto un finire e un cominciar di vita,
Una febre che'l gelo, e'l caldo mesce,
Un fel piu dolce assai che mele e manna,
Un bel fuoco che strugge e non risolve,
Un giogo insopportabile e leggiero,
Una pena felice un dolor caro,
Una morte immortal plena di vita.
Un Inferno che sembra il Paradiso.'

The testimony of these extracts, all having great similarity from dependence on common authority, is, I think, not to be escaped from, that Sh. is here much closer to the Italian drama than to either of his English guides that remain. I therefore infer, on grounds already indicated, that he adapted or made use of some English adaptation of Groto, now lost; and when we consider that many of his coincidences, both with Paynter and Brooke, may have been adopted at second hand through this intermediate work, it will be seen that we shall only lose time and mislead ourselves by entering into minute comparisons and deductions. Still, there is great interest in noting how much of the completed ideal was germinant in the original inspiration of the incident, and even fairness to the Italian authors may induce us to compare the sketch of Bandello, that ultimately became the finished soliloquy of Juliet before taking the lethargic potion.

'This night she slept not at all, or but little, revolving various thoughts in her mind; then, as the hour of dawn approached, at which she was to drink off the water with the powder, she began to figure Tebaldo in her imagination as she had seen him with the wound in his throat and all covered with blood; and as she reflected that she should be buried beside or perhaps above him, and how many dead bodies and fleshless bones there were within this monument, a chill passed through her frame; so that her hair all stood on end upon her, and, overcome with affright, she trembled like a leaf in the wind. And then a cold sweat spread over all her limbs, as it seemed to her that she was torn by these dead bodies into a thousand pieces. Then, after a time collecting herself, she said, "Ah me, what would I do? Whither would I cause myself to be carried? Should I by chance wake up before the Friar and Romeo arrive, what would become of me? Could I support the stench of the decaying corpse of Tebaldo, I who can scarcely endure the slightest disagreeable smell about the house? Who knows what reptile or what thousand worms, which I so fear and shudder at, may not be in this sepulchre? and if I cannot muster courage to regard them, how shall I endure to have them close around me,—touching me? Have I not heard tell a thousand times what fearful things have occurred at night even in churches and cemeteries, not to say actually within a tomb?" With this alarming thought she imagined a thousand hateful things, and hesitated to take the potion, and was on the point of pouring it on the ground; raving with wild distracted thoughts, she was now inclined to take the draught, and now others suggested a thousand perils to her mind. At last, after long agitation of ideas, urged on by lively fervent love for her Romeo, which increased amidst her troubles, at the hour that Aurora had already put forth her head from the balcony of the East, chasing away all opposing thoughts she boldly drank off the potion at a single draught, and, composing herself to rest, was presently asleep.'

The Italian novel of course, but also the English tale derived from it, is more correct in the details of the cell and confessional than Sh. is, or perhaps cared to be. So long as he simplified his scene and satisfied his audience, he, no doubt, willingly gave up the circumstances of management that, according to the actual practice of the country, rendered the rendezvous much more difficult than it appears in the play. Brooke writes with the particularity of one who lived nearer to the times, when the land had been only too glad to relieve its social life from shriving friars, to associate with their function either delicacy or romance. His preface indeed is furiously polemical, and he applies hard words to 'superstitious friars' and 'auricular confession,' which reflect even upon the purity and passion of the two lovers, though in the actual narrative the mere sentiment of the story obliges him to do exacter justice. Bandello's friar is a character known to every church.

'Forasmuch as the good Friar had no wish to forfeit the good opinion of the vulgar, and yet would enjoy those sweets of philosophical research to which he was inclined, he followed his pursuits perforce as cautiously as possible, and, as a protection in case of accidents, was desirous of attaching himself to some personage of nobility and influence;'

And this is made the motive of his assistance to the lovers.

In taking leave of these earlier forms of the story, I may notice that it seems pretty clear, from comparison of the words of Brooke, that whether from personal or derived knowledge, he seems to have been familiar with the remarkable tomb of the Scaligers at Verona, and to have regarded or chosen to regard it as that of the lovers:

'And lest that length of time might from our minds remove
The memory of so perfect, sound and so approved a love,
The bodies dead, removed from vault where they did die
In stately tomb on pillars great of marble raise they high,
On every side above were set and eke beneath
Great store of cunning epitaphs in honour of their death.
And even at this day the tomb is to be seen,
So that among the monuments that in Verona been
There is no monument more worthy of the sight
Than is the tomb of Juliet and Romeus her knight.'

Certain general modifications in the conduct and construction of the action of which no trace appears before Sh., and no doubt are originally his, are the introduction of Tybalt at the masque, and the commencement there of the animosity against Romeo

that is fatal to them both afterwards,—the special exasperation of Romeo by the slaughter under his very eyes of his friend Mercutio, and the fatal encounter with Paris at the Capulets' monument. Another pervading and most characteristic change is the accelerated movement of the entire story. Sh., who never scruples to neglect the restraints of time when they would interfere with the effects he aims at,—boldly beckoning us over any gulf of time, as in The Winter's Tale, or as in Othello, assuming a lapsed interval that the continuous occupation of the stage is inconsistent with, had we only leisure to make the comparison,—in this Italian story neglects the pauses and intervals that separate the stages of the original stories, moves up every successive incident in preparation before the previous one concludes, and scrupulously accounts for the occupation of every day and every portion of each day and night from the morning that opens upon the bickering partisans to that which gives light to their reconciliation when too late to save the best.

[Mr. Lloyd here gives a graphic history of the "breathless rapidity of incidents" during the first four acts.—ED.]

The hasty precipitancy of the passion of Rom. and Jul. is the ruling motive with which all the accompaniments harmonize, as it seems the highest expression of a prevailing tendency of the age and the clime.

HUDSON. Brooke's poem, in sentiment, imagery, and versification, has very considerable merit. It may rank among the best specimens we have of the popular English literature of that period; being not so remarkable for reproducing the faults of the time, as for rising above them. Of Brooke himself very little is known. In a poetical address 'to the Reader,' prefixed to the Tragical History, he speaks of this as 'my youthful work,' and informs us that he had written other works 'in divers kinds of style.' We learn also from the body of the poem, that he was unmarried; and in 1563 there came out 'An Agreement of Sundry Places of Scripture,' by Arthur Brooke, with some verses prefixed by Thomas Brooke, informing us that the author had perished by shipwreck.

In the older English versions of the story, there is a general fight between the partisans of the two houses; when, after many have been killed and wounded on both sides, Rom. comes in, tries in vain to appease with gentle words the fury of Tybalt, and at last kills him in self-defence. What a vast gain of dramatic life and spirit is made by Sh.'s change in this point is too obvious to need insisting on. Much of a certain amiable grace, also, is reflected upon Paris from the circumstances that occasion his death; and the character of the heroine is proportionally raised by the beauty and pathos thus shed around her second lover; there being in the older versions a cold and selfish policy in his love-making, which dishonors both himself and the object of it.

RICHARD GRANT WHITE. From what hidden recesses of the past the story of this tragedy is derived, and through how many strata it had filtered before it burst forth from Sh.'s mind a spring of living beauty, it is hardly worth the trouble very curiously to inquire. The incidents of the tale are based upon political and social conditions which existed in Italy in the first half of the fourteenth century; and to that period they are referred by Da Porto, one of its earliest relators.* As to the

* According to the novelist, his informant (Peregrino) doubted the truth of the story, because he had read in some chronicle that the Capelletti and Montecchi were of the same faction. Whether Peregrino is a fictitious character or not, the doubt is quite surely Da Porto's; for in his day archers did not read chronicles. That the Capelletti and Montecchi (or Monticoli) were at deadly variance seems, however, to be true. See Alexandro Torri's most thoroughly edited ed. of Da Porto's novel, 8vo, Pisa, 1831,

construction of his tragedy, the characters and incidents, Sh. must have said to himself, like the greatest of his successors,—

'You writer of plays,
Here's a story made to your hand.'

For the tragedy follows the poem with a faithfulness which might be called slavish, were it not that any variation from the course of the old story was entirely unnecessary for the sake of dramatic interest, and were there not shown in the progress of the action, in the modification of one character, and in the disposal of another, all peculiar to the play, self-reliant dramatic intuition of the highest order. For the rest there is not a personage, or a situation, hardly a speech, essential to Brooke's poem, which has not its counterpart—its exalted and glorified counterpart—in the tragedy.* . . . In brief, *Romeo and Juliet* owes to Sh. only its dramatic form and poetic decoration. But what an exception is the latter! It is to say that the earth owes to the sun only its verdure and flowers, the air only its perfume and its balm, the heavens only their azure and their glow. Yet this must not lead us to forget that the original tale is one of the most truthful and touching among the few that have entranced the ear and stirred the heart of the world for ages, or that in Sh.'s transfiguration of it his fancy and his youthful fire had a much larger share than his philosophy or his imagination.

The only variations from the story in the play are the three which have just been alluded to:—The compression of the action, which in the story occupies four or five months, to within as many days, thus adding impetuosity to a passion which had only depth, and enhancing dramatic effect by quickening truth to vividness;—the conversion of *Mercutio* from a mere 'courtier,' 'bold among the bashfull maydes,' 'courteous of his speech and pleasant of devise,' into that splendid union of the knight and the fine gentleman, in portraying which Sh., with prophetic eye piercing a century, shows us the fire of faded chivalry expiring in a flash of wit;—and the bringing in of *Paris* (forgotten in the story after his bridal disappointment) to die at Juliet's bier by the hand of *Romeo*, thus gathering together all the threads of this love entanglement to be cut at once by Fate.

HALLIWELL. The story had appeared in a dramatized form on the English stage before 1562, as is known from the preface to the first edition of Brooke's poem; but no such play is now believed to exist, nor will it ever in all probability be discovered to what extent Sh. availed himself of any early drama on the subject. [To Mr. Collier's proofs of the early popularity of the story, Mr. Halliwell adds the following from] *Philotimus*, 1583: 'Fye, pleasure, fye, thou cloyest me withe delyghte. Nowe Priam's sone, give place; thy Helen's hew is stainde! O Troylus, weepe no more, faire Cressed thyne is lothelye fowle.' Nor Hercules thou haste cause to vaunt for thy swete Omphale; nor Romeo thou hast cause to weepe for Juliet's losse, if ever Aurelia had saluted your sight whose bright eyes beam like the precious carbuncle,' &c.

[Mr. Halliwell reprints Brooke's Poem, 1562, and the prose version of Boisteau inserted in Paynter's Palace of Pleasure, 1567.] ED.

DYCE (ed. 2). From Brooke's title-page we might infer that he copied Ban-

pp. xiv.–xviii, 56–63: and also, *Su la pietosa morte di Giulia Cappelletti e Romeo Montecchi Lettere Critiche de Filippo Scolari*, 8vo, Livorno, 1831, pp. 7, 8, and *passim*.

* The reader curious to see such a comparison of the points of correspondence between the poem and the play, will find it made in Skottowe's *Life of Shakespeare; Enquiries*, &c., London, 1824, vol. i, p. 290 to p. 317.

dello; but such is not the case: he has mainly followed '*Histoire de deux amans, dont l'un mourut de venin, l'autre de tristesse*;' a version of Bandello's tale, with numerous variations by Boisteau, in Belleforest's *Histoires Tragiques*: Brooke has, however, considerably altered the story, and added much of his own. 'It will be observed that Brooke, Paynter and Sh., all conclude the story in the same manner: Juliet does not wake from her trance in the tomb until Romeo is dead; but in Luigi da Porto's narrative, and in Bandello's novel founded upon it, she recovers her senses in time to hear him speak, and to see him expire: instead of stabbing herself with his dagger, she dies, as it were, of a broken heart, on the body of her lover.'—COLLIER, *Sh.'s Library*, vol. ii, p. viii.

It is not unlikely that Sh. may have made use of an earlier tragedy on the same subject.

The '*Tragedy of Romeo and Juliet acted in Germany, in the year* 1626, *by English players*,' will be found (both in German and in English) in Mr. Albert Cohn's recently published 4to vol. (1865), entitled *Sh. in Germany in the Sixteenth and Seventeenth Centuries*, &c., p. 305. In this piece the business of Sh.'s tragedy is pretty closely followed, and we occasionally recognize the very expressions of our poet; but, on the whole, it is intolerably dull, and sometimes disgusting on account of the gross language which is put into the mouth of a 'Clown.'

KEIGHTLEY. The remote original is the tale of Pyramus and Thisbe in Ovid's Metamorphoses. Sh. chiefly followed Brooke, but he had also read the Palace of Pleasure, and probably Bandello's tale in the original.

DATE OF THE PLAY.

MALONE ('*Life of Sh.*,' vol. ii, p. 244, 1821.) Sh. in his early plays appears to have been much addicted to rhyming; a practice from which he gradually departed, though he never wholly deserted it. In this piece more rhymes, I believe, are to be found than in any of his other plays, *Love's Lab. L.* and *Mid. N. D.* only excepted. The following circumstance ascertains with great precision that it must have been produced between July 23d, 1596, and April 17th, 1597. It is observable that in the title-page of (Q_1) it is said that it had been often 'plaid publiquely by the right Honourable the L. of Hunsdon his Servants.' I formerly had not been aware that two noblemen of this family in Sh.'s time, Henry Lord Hunsdon, the father, and George Lord Hunsdon, his son, both filled the office of Lord Chamberlain of the Household to Queen Elizabeth, though not successively. Henry, the father, after holding this station for eleven years, died July 22d, 1596. The company of comedians who were his lordship's servants, among whom Sh., Burbage, Heminge, Condell, and others, were enrolled, during that period, or a considerable part of it, were distinguished by the appellation of 'the Lord Chamberlain's men.' Having, however, been appended to him, not as Lord Chamberlain, but as a peer of the realm, on the death of their patron they naturally fell under the protection of his son and successor in the title, and for some time continued to play under his sanction, like the servants of Lord Derby, Lord Pembroke, or any other nobleman, who had not enjoyed any official situation in the court of Elizabeth. In August, 1596, the vacant office of Chamberlain was given to William

Brooke, the fourth Lord Cobham, which station he held till he died, on Saturday, March 5th, 1596–7; a period of about seven months; and about six weeks afterwards George Lord Hunsdon was appointed Lord Chamberlain in his room. During the interval between July 22d, 1596, and the following April, Sh.'s company could only be denominated the servants of Lord Hunsdon, as they are properly styled on the title-page of this play; nor did they recover their more honorable designation till, on April 17th, 1597, the nobleman by whom they were licensed was advanced to the office which Lord Cobham had held. And this tragedy, when revised and enlarged, was printed in 1599, as acted, not by the Lord Hunsdon's servants (as in the former edition), but by those of the Lord Chamberlain. These circumstances appear to me to ascertain the date of Romeo and Juliet beyond a doubt.

The words 'publiquely acted" which are found on the title-page of (Q_1) show that this tragedy was performed at a public, in contradistinction to a private theatre; and the following passage in Marston's Tenth Satire, informs us that it was played at the Curtain Theatre, then occupied by the Lord Chamberlain's servants, and the fortunate spot where Sh.'s early dramatic productions were first exhibited:—Luscus, a constant haunter of playhouses, is thus introduced:

> 'Luscus, what's plaid to-day? i' faith now I knowe;
> I see thy lips abroach, from whence doth flow
> Naught but pure Juliet and Romeo.
> Say who acts best? Drusus, or Roscio?—
> Now I have him, that ne'er of ought did speake
> But when of playes or players he did treat;
> And speakes in print, at least what ere he sayes,
> Is warranted by Curtain plaudities,
> If ere you heard him courting Lesbia's eyes.'

In the third Act the 'first and second cause' are mentioned; that passage, therefore, was probably written after the publication of Saviolo's '*Book on Honour and Honourable Quarrels*,' in 1594. If the following passage in an old comedy, entitled Doctor Dodipoll, which had appeared before 1596, be considered as an imitation [see III, ii, 22–25] it may add some weight to the supposition that Romeo and Juliet had been exhibited before that year:

> 'The glorious parts of fair Lucilia,
> Take them and join them in the Heavenly spheres,
> And fix them there as an eternal light,
> For lovers to adore and wonder at.'

KNIGHT. In attempting to settle the Chronology of Sh.'s plays, there are, as in every other case of literary history, two species of evidence to be regarded—the *extrinsic* and the *intrinsic*. Of the former species of evidence, we have the one important fact that a Romeo and Juliet by Sh., however wanting in the completeness of the Romeo and Juliet which we now possess, was published in 1597. The enumeration of this play by Francis Meres, in 1598, adds nothing to our previous information. In the same manner, the mention of this play by Marston in his Tenth Satire, in 1599, only shows how popular it was. As Marston's Tenth Satire did not appear in his 'Three Books of Satires,' first printed in 1598, it is by no means improbable that his mention of the play referred to Q_2. [Knight quotes Malone's argument in reference to the two Lords Hunsdon, and replies to it]: This, no doubt, is decisive as to the play being performed before George Lord Hunsdon; but it is not in any degree decisive as to the play not having been performed without the advantage of this nobleman's patronage. The first date of the printing of any play

of Sh. goes a very short way to determine the date of its theatrical production. We are very much in the dark as to the mode in which a play passed from one form of publication, that of the theatre, into another form of publication, that of the press. It is no evidence, therefore, to our minds, that because the Romeo and Juliet first printed in 1597 is stated to have been publicly acted by the Lord Hunsdon his servants, it was not publicly acted long before, under circumstances that would appear less attractive in the bookseller's title-page. Of the *positive intrinsic* evidence of the date of Romeo and Juliet, the play, as it appears to us, only furnishes one passage. The Nurse, describing the time when Juliet was weaned, says: 'Tis since the earthquake now eleven years.' [I, iii, 22–48.] All this particularity with reference to the earthquake was for the audience. The poet had to exhibit the minuteness with which unlettered people, and old people in particular, establish a date, by reference to some circumstance which has made a particular impression upon their imagination; but in this case, he chose a circumstance which would be familiar to his audience, and would have produced a corresponding impression upon themselves. Tyrwhitt was the first to point out that this passage had, in all probability, a reference to the great earthquake which happened in England in 1580. Stowe has described this earthquake minutely in his Chronicle, and so has Holinshed. 'On the sixth of April, 1580, being Wednesday in Easter week, about six o'clock toward evening, a sudden earthquake happening in London, and almost generally throughout all England, caused such an amazedness among the people as was wonderful for the time, and caused them to make their prayers to Almighty God!'* Sh. therefore could not have mentioned an earthquake, with the minuteness of the passage in the Nurse's speech, without immediately calling up some associations in the minds of his audience. He knew the double world in which an excited audience lives,—the half belief in the world of poetry amongst which they are placed during a theatrical representation, and the half consciousness of the external world of their ordinary life. The ready disposition of every audience to make a transition from the scene before them to the scene in which they ordinarily move,—to assimilate what is shadowy and distant with what is distinct and at hand,—is perfectly well known to all who are acquainted with the machinery of the drama. Actors seize upon the principle to perpetrate the grossest violations of good taste; and authors who write for present applause invariably do the same when they offer us, in their dialogue, a passing allusion, which is technically called a clap-trap. In the case before us, even if Sh. had not this principle in view, the association of the English earthquake must have been strongly in his mind when he made the Nurse date from an earthquake. Without reference to the circumstance of Juliet's age—'Come Lammas-eve at night, shall she be fourteen'—he would naturally, dating from the earthquake, have made the date refer to the period of his writing the passage instead of the period of *Juliet's* being weaned: 'Then she could stand alone.' But, according to the Nurse's chronology, Juliet had not arrived at that epoch in the lives of children till she was three years old. The very contradiction shows that Sh. had another object in view than that of making the Nurse's chronology tally with the age of her nursling. Had he written—''Tis since the earthquake now *just thirteen* years,' we should not have been so ready to believe that Rom. and Jul. was written in 1593; but as he has written—''Tis since the earthquake now eleven years,' in defiance of a very obvious calculation on the part of the Nurse, we have no doubt that he wrote

* For a fuller account of this event in the words of Holinshed, see Staunton's extract, *post* p. 413. And additional notes *ad loc.* I, iii, 24. Ed.

the passage eleven years after the earthquake of 1580, and that, the passage being also meant to fix the attention of an audience, the play was produced, as well as written, in 1591.

Reasoning such as this would, we acknowledge, be very weak if it were unsupported by evidence deduced from the general character of the performance, with reference to the maturity of the author's powers. But, taken in connection with that evidence, it becomes important. Now, we have no hesitation in believing, although it would be exceedingly difficult to communicate the grounds of our belief fully to our readers, that the alterations made by Sh. upon his first copy of Romeo and Juliet, as printed in 1597 (which alterations are shown in Q_2), exhibit differences as to the quality of his mind—differences in judgment—differences in the cast of thought—differences in poetical power—which cannot be accounted for by the growth of his mind during two years only. If the first Romeo and Juliet were produced in 1591, and the second in 1599, we have an interval of eight years, in which some of his most finished works had been given to the world;—all his great historical plays, except *Hen. V* and *Hen. VIII*, the *Mid. Sum. N. D.*, and the *Mer. of Ven.* During this period his richness, as well as his sweetness, had been developed; and it is this development which is so remarkable in the superadded passages in this play. We almost fancy that the 'Queen Mab' speech will of itself furnish an example of what we mean. The lines [I, iv, 67, 68, 69] are not in (Q_1); but how beautifully they fit in after the description of the spokes—the cover—the traces—the collars—the whip—and the waggoner! while in their peculiarly rich and picturesque effect, they stand out before all the rest of the passage. Then, the 'I have seen the day—'tis gone, 'tis gone, 'tis gone,' of old Capulet seems to speak more of the middle-aged than of the youthful poet, of whom all the passages by which it is surrounded are characteristic. Again, the lines in the Friar's soliloquy, beginning: 'The earth, that's nature's mother, is her tomb,' look like the work of one who had been reading and thinking more deeply of nature's mysteries, than in his first delineation of the benevolent philosophy of this good old man. But as we advance in the play, the development of the writer's powers is more and more displayed in his additions. We would especially direct attention to the soliloquy of Juliet in II, v;—to her soliloquy, also, in III, ii;—and to her great soliloquy, before taking the draught in Act IV. We confidently believe, that whoever peruses with attention this last passage as it is given in (Q_1) will entertain little doubt that the original sketch was the work of a much younger man than the perfect composition which we now possess. The whole of the magnificent speech of Romeo in the tomb may be said to be re-written; and it produces in us precisely the same impression, that it was the work of a genius much more mature than that which is exhibited in the original copy. [Mr. Knight here cites Tieck's imaginary scene between Marlowe and Greene, as cumulative evidence of the early composition of this play; and concludes this portion of his preface as follows]: He [Tieck] has decidedly placed the date of its performance before 1592,—for Greene died in that year, and Marlowe in the year following. The Venus and Adonis which is here mentioned as not quite completed was published in 1593. Tieck built his opinion, no doubt, upon internal evidence; and upon this evidence we must be content to let the question rest.

COLLIER (ed. 1) recites Malone's argument (given above) in favor of 1596 as the date of the composition of this play, and adds: The answer that may be made to this argument is, that though the tragedy was printed in 1597, as it had been acted by Lord Hunsdon's servants, it does not follow that it might not have been played

some years before by the same actors, when calling themselves the Lord Chamberlain's servants. This is true; and it is not to be disputed that there is an allusion in one of the speeches of the Nurse to an earthquake which, she states, had occurred eleven years before. It has been supposed that this passage refers to the earthquake of 1580, and consequently that the play was written in 1591. However, those who read the whole speech of the Nurse cannot fail to remark such discrepancies in it as to render it impossible to arrive at any definite conclusion, even if we suppose that Sh. intended a reference to a particular earthquake in England. First, the Nurse tells us that Juliet was in a course of being weaned; then that she could stand alone; and, thirdly, that she could run alone. It would have been rather extraordinary if she could not, for even according to the Nurse's own calculation the child was very nearly three years old. No fair inference can, therefore, be drawn from her reference to the 'earthquake,' and we coincide with Malone that the tragedy was probably written towards the close of 1596.*

'Vincentio Saviolo his Practise,'† was first printed in 1594, and again in 1595, and the issue of the second impression might call Sh.'s attention to it just before he began Romeo and Juliet. . . . We place little reliance upon the allusion in II, iv, 23, because 'the first and second cause' are also mentioned in 'Love's Lab. L.,' though the passage may, like some others, have been an insertion just prior to Christmas, 1598.

We can be by no means sure that Marston, by the term 'Curtain plaudities,' did not mean applauses at any theatre, for they all had 'curtains,' and we have no trace that any other of our great dramatist's plays were acted at the Curtain Theatre in Shoreditch. The subject must have been a favorite with the public, and it is more than probable that rival companies had contemporaneous plays upon the same story. (See the Memoirs of Edward Alleyn, p. 19.) To some piece formed upon the same incidents, and represented at the Curtain Theatre, Marston may have referred.

VERPLANCK. This tragedy bears the internal evidence of having been written in the period of the transition of Sh.'s mind from a purely poetical to a dramatic cast of thought, from the poetry of external nature to that of the deeper philosophy of the heart. It is also remarkable in another point of view; it not only exhibits to us the genius of the Poet in this stage of its progress, but it affords no small insight into the history of the progress itself. [In comparing (Q_1) with Q_2 the writer says of the former:] It contains the whole of the plot, incidents, and characters of the play, afterwards enlarged with its sweetness and beauty of imagery and luxury of language, and almost all its gaiety and wit. Its defects of taste are more conspicuous, because it contains, in a much smaller compass, all the rhyming couplets, the ingenious and long-drawn conceits and the extravagancies of fanciful metaphor which are still intertwined with the nobler beauties of this play. Among the additions in Q_2 are the several soliloques of Juliet, and the last speech of Romeo at the tomb. These all breathe that solemn melody of rhythm which Sh. created for the appropriate vehicle of his own mightier thoughts; while, as compared with (Q_1), the passion becomes more direct and intense, and less imaginative, and the language assumes more of that condensed and suggestive cast which afterwards became habitual to his mind.

LLOYD (SINGER, ed. 2). How long this play may have been written and acted

* The Registers of the Stationer's Company throw little light upon the question when Romeo and Juliet was first written.

† See Malone's remarks, *ante* p. 409.

before it was printed, is a question we have great interest in, but little aid to set at rest. In 1598 Sh. was thirty-three, and the list of plays, which can be fixed certainly before that date, gives a wide range of dramatic activity. From the character of (Q_1) we cannot be certain that when its proprietors printed the readiest copy they could lay unscrupulous hands on, a better version might not already be in possession of the stage; waiving this uncertainty, we should have the conclusion that the corrected play of F_1 took its existing form between the dates of (Q_1) and Q_2; and that we may confidently interpret the 'newly-augmented,' &c., of the later title-page as equivalent to 'recently' in our present phraseology. This is possible enough, for though Romeo and Juliet bears unquestionable marks of the poet's earlier hand, it asserts its title quite distinctly to take rank notwithstanding, and in virtue of its revision, beside even the perfection of the *Mer. of Ven.* As to the original date of a Sh.'n play on the subject I am disposed to carry it very far back, even very closely upon the commencement of the second period of his writing for the stage. The freedom with which rhymes are diffused through the earlier scenes inclines me to this opinion, and still more so the genius of the theme which provokes the expression of the feelings that ever flow most freely from the poetic heart, that certainly seized the first turn for indulgence in the life of Sh., and could not readily brook to be postponed or neglected in his art. Even (Q_1), however, has little or no blank verse that recalls the constrained measures of the first group of plays.

HUDSON. We are quite satisfied from many, though for the most part undefinable, tricks of style that the tragedy in its original state was produced somewhere between 1591 and 1595. The cast of thought and imagery, but especially the large infusion, not to say preponderance, of the lyrical element, naturally associates it to the same stage of art and authorship which gave us *Mid. N. D.* The resemblance of the two plays in these respects is too strong and clear, we think, to escape any studious eye, well practised in discerning Sh.'s different styles. And a diligent comparison of Romeo and Juliet with, for example, the poetical scenes in 1 Hen. IV, which was published in 1598, will suffice for the conclusion that the former must have been written several years before the latter.

STAUNTON. As Sh. was only thirty-three years of age when this play was first published, it must obviously rank with his early productions. But the date of publication is no criterion to determine when it was written, or when it was first performed. Chalmers assigns its composition to the spring of 1592; and Drake places it a year later. The belief in its production at an earlier period than that described by Malone is strengthened by the indications of matured reading and reflection which are displayed in the augmented Q_2 as compared with (Q_1). There is also a scrap of internal evidence which, as proof of an earlier authorship than 1596, is well entitled to consideration. [Mr. Staunton quotes Tyrwhitt's suggestion in reference to the great earthquake of 1580, and gives Holinshed's account of it. Mr. Knight also gives the first sentence of Holinshed's account, and Mr. Staunton adds the rest as follows]: 'The great clocke bell in the palace at Westminster strake of it selfe against the hammer with the shaking of the earth, as diverse other clocks and bels in the steeples of the citie of London and elswhere did the like. The gentlemen of the Temple being then at supper, ran from the tables, and out of their hall with their knives in their hands. The people assembled at the plaie houses in the fields, . . . were so amazed that, doubting the ruine of the galleries, they made hast to be gone. A peece of the temple church fell down, some stones fell from saint Paules church in London: and at Christ's church neere to Newgate market, in the sermon while, a

stone fell from the top of the same church.' Such an event would form a memorable epoch to the class which constituted the staple of a playhouse auditory in the sixteenth century; and if an allusion to it was calculated to awaken interest and fix attention, the anachronism, or the impropriety of its association with an historical incident of some centuries preceding, would hardly have deterred any playwright of that age from turning it to account. Unfortunately, in the absence of everything in the shape of a history of Sh.'s writings, we can trust only to inferences and conjectures of this description to make even an approximate guess as to the period of their production.

WHITE. The (Q_1) bears upon its face all the marks of confused hurry.* And for the haste in which it was brought out there must have been some special reason; for as to the *story* of Romeo and Juliet, that had been known to the London public for years, and was accessible in half a dozen shapes. Indeed, there is little or no ground for doubt that the performances referred to on the title-page of (Q_1) took place between July, 1596, and April, 1597, and that the publication was the hasty effort to obtain the benefit of the 'great applause' which those performances had elicited. Equally untenable is Malone's opinion that Sh. began this play in 1591, and finished it in 1596. In his day, plays were rapidly written, or re-written, to supply an immediate demand, and he was manifestly one of the most business-like as well as prolific of playwrights. That any dramatist of his period, and he of all, kept a play 'on the stocks' five years, is so extremely improbable as to be believed only upon positive and trustworthy testimony. But on the contrary, that in 1591 Sh. and one or more other 'practitioners for the stage' composed a *Romeo and Juliet* in partnership, and that in 1596 Sh. 'corrected, augmented and amended' it, making it to all intents and purposes entirely his own, and that it then met with such great success that an unscrupulous publisher obtained as much as he could of it, by hook or by crook, and had the deficiencies supplied, as well as could be, by bits from the play of 1591, and, when that failed, by poets as unscrupulous as himself, is entirely accordant with the practices of that day, and reconciles all the facts in this particular case; even the two that the play contains a reference which indicates 1591 as the year when it was written, and that in 1596 it was published in haste to take advantage of a great and sudden popularity. This I believe to be the history of its production and its publication.

DYCE. I am inclined so far to agree with Tyrwhitt that as early as 1591, Sh. may perhaps have been at work on this play.

HALLIWELL. The statement that it was played by Lord Hunsdon's servants appears to indicate with tolerable accuracy the date of its first production. It does not, I imagine, follow that Sh. was writing it in 1591, merely because he makes the Nurse say ''tis since the earthquake now eleven years.'

About the year 1660, Sh.'s play was altered by James Howard into a tragi-comedy, in which Romeo and Juliet were not allowed to die. According to Downes, it was played by Davenant's company alternately as a tragedy and a comedy. Pepys, who saw a performance of it on March 1st, 1661–2, thus mentions it: 'My wife and I by coach, first to see my little picture that is a-drawing, and thence to the Opera, and there saw Romeo and Juliet the first time it was ever acted, but it is a play of itself the worst that ever I heard, and the worst acted that ever I saw these people

* John Danter's device bears the motto—notably appropriate on the title-page of this publication—'*Aut nunquam aut nunc.*'

do, and I am resolved to go no more to see the first time of acting, for they were all of them out more or less.'

CLARKE. From a line in the Nurse's speech it has been surmised that the date of the play's composition is 1591. This may possibly be a well-founded theory; but we should be inclined to assign an even still prior year as the one wherein Sh. originally conceived and wrote this play. Youth thrills in its every utterance; the impetuosity of youth, the faith of youth, the warmth and passionate impulse of youth, vibrate through its every scene and speech. Even the old personages in the play express themselves with a vigour and animation, and conduct themselves with a vivacity and precipitancy, that are more those of youth than of age. All breathe the voluptuous intensity and childlike innocence of the spring of existence; the lovers themselves are embodiments of youthful ardour and of youthful purity. No writer ever so beautifully vindicated and so truthfully demonstrated Nature's divine blending of the spirit of chastity with the essence of passion in young love as our Sh. Let any one read Juliet's words from first to last, and compare them with those uttered by others of his women, characters more formed, more thoughtful, more educated than she is, and see how wonderfully he has preserved the *girl-woman* throughout. Not a phrase does she utter that is not perfectly consistent with the girl of fourteen,—with the Italian girl of fourteen; brought up in social retirement, seeing even her own parents but at stated intervals and set times, chiefly associating with her old nurse, and having intercourse with none out of the family and the house save with her father-confessor. It is the same with Romeo; he is completely the very young—even boy—man. His stripling fancy for Rosaline; his sudden passion for Juliet; his rapturous joy in its blissful mutuality; his impromptu marriage; his short-lived self-restraint in the contention with Tybalt, and his as eager flinging himself into it; his desperation at his sentence of banishment, and his springing-up of revived hope at the Friar's proposed plan; his defiance of death even in his bride's arms if she will have him stay with her; his cheery trust in 'time to come' at the very instant of tearing himself away; his happy dreams when absent from her; his anguished resolve to destroy himself when he hears of her death; 'his betossed soul' as he rides back to die beside her; and his imagination suffering itself to revel in picturings of her beauty as she lies stretched on her death-bier before him in the moment he is about to rejoin her for ever,—are all most true to youthful nature. The author's own young spirit imbues the play; it is the delight of all young readers; and it makes those who are old feel young again as they reperuse it.

THE TEXT.

KNIGHT. Our general reasons for founding the text upon F_1, which is in truth to found it upon Q_2,* are as follows: The Q_2 was declared to be 'Newly corrected, augmented, and amended.' There can be no doubt whatever that the corrections, augmentations, and emendations were those of the author. There are typographical

* Mr. Knight, in both his earliest and latest eds., states that there is a quarto in 1607. As he does not mention a quarto in 1637, this date of 1607 may be a misprint. ED.

errors in this edition, and in all editions, and occasional confusions of the material arrangement, which render it more than probable that Sh. did not see the proofs of his printed works. But that the *copy*, both of the first edition and of the second, was derived from him, is, to our minds, perfectly certain. We know of nothing in literary history more curious, or more instructive, than the example of minute attention, as well as consummate skill, exhibited by Sh. in correcting, augmenting and amending the first copy of this play. We would ask, then, upon what canon of criticism can an editor be justified in foisting into a copy so corrected, passages of the original copy which the maturer judgment of the author had rejected. Essentially the question ought not to be determined by any arbitrament whatever, other than the judgment of the author. Even if his corrections did not in every case appear to be improvements, we should still be bound to receive them with respect and deference. We would not, indeed, attempt to establish it as a rule implicitly to be followed, that an author's last corrections are to be invariably adopted; for, as in the case of Cowper's Homer, and Tasso's Jerusalem, the corrections which these poets made in their first productions when their faculties were in a great degree clouded and worn out, are properly considered as not entitled to supersede what they produced in brighter and happier hours. But in the case of Sh.'s Romeo and Juliet, the corrections and augmentations were made by him at that epoch of his life when he exhibited 'all the graces and faculties of a genius in full possession and habitual exercise of power.'* The *augmentations*, with one or two very trifling exceptions, are amongst the most masterly passages in the whole play, and include many of the lines that are invariably turned to as some of the highest examples of poetical beauty. The *corrections* are made with such exceeding judgment, such marvellous tact, that of themselves they completely overthrow the theory, so long submitted to, that Sh. was a careless writer. Such being the case, we consider ourselves justified in treating the labour of Steevens and other editors, in making a patchwork text out of the author's first and second copies, as utterly worthless. We most readily acknowledge our own particular obligations to them; for unless they had collected a great mass of materials, no modern edition could have been properly undertaken.

COLLIER (ed. 1). The first Quarto is in two different types, and was probably executed in haste by two different printers. It has generally been treated as an authorized impression from an authentic MS. Such, after the most careful examination, is not our opinion. We think that the MS. used by the printer or printers (no bookseller's or stationer's name is placed at the bottom of the title-page) was made up, partly from portions of the play as it was acted, but unduly obtained, and partly from notes taken at the theatre during representation. Our principal ground for this notion is, that there is such great inequality in different scenes and speeches, and in some places precisely that degree and kind of imperfectness which would belong to MS. prepared from defective short-hand notes. We do not of course go the length of contending that Sh. did not alter and improve the play subsequent to its earliest production on the stage, but merely that (Q_1) does not contain the tragedy as it was originally represented. Our text is that of Q_2, compared of course with Q_3 and F_1, and in some places importantly assisted by (Q_1). It is remarkable that in no edition of Romeo and Juliet, printed anterior to the publication of F_1, do we find Sh.'s name upon the title-page.† Yet Meres, in his *Palladis Tamia*, had distinctly assigned it to him in 1598; and although the name of the author might be purposely left out in (Q_1), there would seem to be no reason, especially after the announcement by

* Coleridge's Lit. Rem.

† See Halliwell, *post* p. 422. ED.

Meres, for not inserting it in the 'corrected, augmented and amended' Q_2. But it is wanting even in Q_3, although Sh.'s popularity must then have been at its height. 'King Lear,' in 1608, had been somewhat ostentatiously called 'M. William Shake-speare, his, &c., Life and Death of King Lear;' and his Sonnets, in 1609, were recommended to purchasers, as 'Shake-speare's Sonnets,' in unusually large characters on the title-page.

ULRICI. I hold that F_1 has by far the better claims to our preference, notwithstanding, or rather because of, the fact that it was printed entirely from Q_3, and that where it varies from the latter the variation is to be considered merely as a misprint. Heminge and Condell, the editors of F_1, were the acknowledged friends and fellow-actors of Sh. The true original copies, that is the Poet's MSS., or at least transcripts therefrom, in the possession of Sh.'s company, were at their command. It was, therefore, merely for convenience sake that they reprinted Q_3, and because it agreed with their copies. If (Q_1) may not be deemed purely piratical, it is indubitably a representation of the piece in its earliest, youthful shape, before it was revised and augmented by Sh. himself. To adopt its readings is to reject the improvements of Sh., and thereby criticise not the edition, but the Poet himself.

HUDSON. In our text Q_2 is taken as the basis, and the other old copies drawn upon for the correction of errors, and sometimes for a choice of readings; in both which respects (Q_1) is of great value. The augmentations in Q_2 are much more important in quality than quantity; it is much to be regretted that Sh. did not carry his older and severer hand into some parts of the play which he left in their original state.

STAUNTON. There is every reason to conclude that the numerous corrections and amplifications in Q_2 are exclusively Sh.'s own, since the former evince the judgment and tact of the master, and the latter comprise some of the finest passages of the play.

WHITE. A consideration of the relations, the authority, and the value of Q_1 and Q_2 (the latter of which comes to us under the authority of Sh.'s fellow-actors) involves, therefore, an inquiry into the manner in which the earlier was published, the character of the difference between the two, and, it will be found, even the authorship of the play as it was first produced. The opinion has obtained that the difference between these two versions was due to a revision and elaboration of the play as at first written. This opinion has been generally supposed to be sustained by the manner in which the changes, and even the augmentations, have been worked into the text, or rather elaborated from it, and also by the maturer and more philosophical cast of thought, which those who entertain this view fancy they can detect in the additions.* A careful study of the two versions has led me to the opinion, that the earlier represents imperfectly a composition not entirely Sh.'s, and that the difference between the two is owing, partly to the rejection by him of the work of a co-laborer, partly to the surreptitious and inadequate means by which the copy for the earlier edition was obtained, and partly, perhaps, but in a very much less degree, to Sh.'s elaboration of what he himself had written.

And first as to the surreptitious procurement of the copy for the earlier edition. This of course is only to be inferred from internal evidence. The text of Q_1 is not only shorter than that of Q_2, but is so often incoherent that its great corruption is

* After a careful comparison of the principal passages in Q_2, not found in (Q_1), with those passages which are common to both, I cannot detect the slightest trace of those indications of the development of Shakespeare's genius which Mr. Knight and Mr. Verplanck find in the added passages.

manifest; and on a comparison of the corrupted passages with the text of Q_2, the corruption, in most instances, seems unmistakably due to *an imperfect representation of that text*, and not to mere typographical or clerical errors in the printing or transcribing of another and a briefer.

Thus the passage I, iii, 49–57 is not in (Q_1); the cause apparently being that line 57 ends with the same words as line 48, which misled the transcriber of the notes taken at the performance. Just below, in the same scene, *Jul.* being asked if she can 'like of Paris' love,' replies, 'I'll look to like, if looking liking move,' &c. But why should she at that time say, 'I'll *look* to like?' (Q_1) gives no occasion for this reply of *Juliet's*, simply because it omits *La. Cap.'s* immediately preceding speech of sixteen lines, wherein she says, 'To-night you shall *behold him*,' &c. This speech and the Nurse's reply to it were plainly a part of the text before the printing of (Q_1). In the famous balcony scene we find the following passage in (Q_1) [see (Q_1) lines 682–693]. But *Romeo* was there; her tassel gentle had not taken wing. Such, at least, is the case according to this text, where there is no farewell, no reason apparent why Juliet should suddenly find her lover out of reach of her voice. We see that Sh. never could have written thus, and our difficulty is cleared up by the corresponding passage in Q_2. Again, when *Rom.* makes the appointment at *Friar Lawrence'* cell, he says [in (Q_1), 967], '*to-morrow morning*,' and the *Nurse* replies, 'to-morrow morning;' but in Q_2 he says [II, iv, 163], '*this afternoon*,' and the *Nurse* replies, 'this afternoon.' Now this variation is not the result of a correction, by the author, of a slip of memory, for in *both* versions it is but a few lines below, though in the next scene, that we learn from *Juliet's* soliloquy that the *Nurse* was sent at nine in the morning, that she was slow on her errand, and that on her return *Juliet* was to go directly to the *Friar's*. The error is the result of forgetfulness or carelessness on the part of the person who provided the MS. for (Q_1). That such was the origin of this discrepancy appears yet further by a speech of *Romeo's* according to (Q_1), just after he enters the Friar's cell. Conforming to his previous appointment of the morning for the marriage, this text makes *Rom.* say, 'This *morning* here she 'pointed we should meet.' But this consistency operates rather against than in favor of the Shakespearian origin of the other passages in which this word appears, for any person of ordinary poetic apprehension and discrimination, on reading the whole of the latter speech, will see clearly and at once that it is none of Sh.'s. [See (Q_1), 1028–1031.] Who will believe that this dribble of tame sense and feeble rhythm was written by the same man who (according to the same edition) had written in the first scene of the same play the following passage and others like it? [See (Q_1), 63–68.] Again, when *Jul.* exclaims, '*All this is comfort*' [see (Q_1), 1248], we naturally ask, All what is comfort? There is no reply short of Q_2, where we find these lines interposed: [See III, ii, 102–106]. And there we see what *Jul.'s* comfort was. But to look at the very next speech and the reply to it in (Q_1), *Jul.* having asked the *Nurse* where her father and her mother are, to the latter's reply, she answers, 'I, I, *when theirs are spent* mine shall be shed,' &c. When what are spent? What shall be shed? Where is the antecedent of 'theirs?' We find it only in Q_2. Manifestly the first portion of this line is a forgotten or lost part of the very text which (Q_1) sought to give.

Passing by, for the sake of necessary brevity, many like instances of clearly imperfect representation of the authorized version of the play in (Q_1), we come to this one in IV, v, 38–40. The person who provided copy for (Q_1) was either unable to set down these two lines and a half, or could not remember their phraseology well

enough to imitate them. But he did not forget their purport, and he 'lumped it' after this fashion, 'Death is my Sonne in Law, *to him I giue all that I haue.*' In (Q_1) a part of *Rom.'s* recollective soliloquy about the apothecary appears in this extraordinary guise: [See (Q_1), 1934–1940]. Our wonder at Sh.'s ever describing an apothecary's shop as stuffed with beggarly accounts of empty boxes is at an end when we have traced the reporter's confusion through the text of the authentic copy, and see how he was led to stuff the shop instead of the alligator, and to jumble the traits and conditions of the two together. Again, when, in the last scene of the play, *Capulet*, according to (Q_1), exclaims: [See (Q_1), 2134–2136], we are at a loss to understand the phrase, 'the backe is emptie,' and no less to discern what connection there is between the empty back of *Rom.* and the dagger in the breast of *Jul.* But Q_2 helps us out of our trouble by giving us what the publisher of (Q_1) sought to give, but was prevented by a confusion in the notes from which his text was transcribed. [See V, iii, 201–204.]

That the text of (Q_1) is, in a great measure at least, but a corrupted version of that of Q_2, which was announced as 'newly corrected, augmented and amended,' and upon which the text of this play in all subsequent editions has been based, seems clear from the comparison just made between the two. That the corruption is not due to the printers, those careless causes of so much of our editorial toil, there is evidence almost equally unmistakable upon the pages of the earlier and corrupt edition. This exists in the stage-directions, which in (Q_1) are of a very singular character, and were quite surely not taken from a manuscript copy of the play furnished by the author, or surreptitiously obtained from the theatre, but written down by a person who saw the play passing before his eyes as he wrote, or who called up before his mind's eye a memory of the action.

Stage-directions are what their name very exactly expresses. They are directions for the stage, and not for readers. They are usually brief in terms and mandatory in tone; directions to an individual, not explanations to an audience or a reader. This is especially true of the plays of our early stage, which were not written to be read, but to be acted. Now, in the first complete edition of *Rom. and Jul.* [Q_2] we have a certain kind of particularity which we do not find in those of the previous and incomplete edition (Q_1).* The directions of (Q_1) are not properly stage-directions, which apply equally to all actors, whoever they may be, that appear in the scenes in which they are set down. The former, on the contrary, show with what particular action certain players played the passages in which they appear; and they are clearly records, either on the spot or from memory, of what was seen by the person who wrote them down.

[I have inserted in the Commentary, p. 148, an extract from this portion of Mr. White's remarks.] ED.

Another passage which seems to be not of a piece with the body of the play is the following: [See (Q_1), 1844–1870, lines italicized, 1850, 1851, 1854, 1855, 1864–1870]. Here again the entire passage was re-written for Q_2, the order of the speeches changed, and the respective prominence of the characters of the scene modified. But, although a hint was plainly taken from the old version for an antiphonal expression of woe, which should caricature the style in which the poets in vogue in Sh.'s boyhood wrote such scenes, yet the purposely commonplace character

* Mr. White's comparison of many of the stage-directions of (Q_1) and Q_2 may be here omitted without injustice to his admirable review, since the student will doubtless make the comparisons for himself by referring to the reprint of (Q_1). ED.

of the lamentations in the later version seems to me not plainer than that the bathos of the earlier is the result of a hopeless and ambitious flight at lofty sentiment. In this passage also the lines in italic letter cannot be accepted as the fruits even of Sh.'s earliest dramatic years.

There are various other passages in which I think that I detect here and there the vestiges of a predecessor of our author, but I shall notice only two others, and they are of a different character from those I have cited above. [See (Q_1), 2072–2096.] A comparison of these lines with those which correspond to them in the authentic text will make it clear, I think, to any student of the subject that the former are merely an imperfect and garbled presentation of the latter. The other passage is the following: [See (Q_1), 2171–2183] It is quite possible that these lines were a part of the *Friar's* speech as it was first written; for the speech was plainly enough re-written for the revised version of the play. But if they were a part of the original speech, that speech was very surely not written by Sh.; as every reader who sympathizes with my appreciation of Sh.'s flow of thought and verse will at once decide. They seem to me, however, to be different in kind from the rest of the speech in (Q_1), as well as inferior to it; while that speech, as a whole, is decidedly inferior to its counterpart in the corrected and augmented Q_2. These two passages last cited appear to be the production of some verse-monger, who attempted to supply deficiencies in the copy surreptitiously procured for the publisher of (Q_1). In the attempt to decide questions of this kind, opinion must, of necessity, seem arbitrary, perhaps be so. I point out one particular line among those last quoted which it is quite impossible to accept as Sh.'s—'Whereas the sick infection remain'd'—and I direct the reader's attention to the phrase 'for to' [2088, 2177], which I have in vain sought for in the authentic text of any of Sh.'s works.

Assuming that the positions above taken have been maintained, we find some noteworthy correspondences between *Rom. and Jul.* and *Hen. VI.* in the condition of their text and the internal evidence as to the manner in which they were produced. That is, we find in the case of the tragedy, as in that of the history, two editions differing very greatly, and with evident purpose, in the language of certain passages, while in the language of other passages, as well as in characters, plot, and succession of scenes, they correspond exactly; and we find that the passages of the earlier edition which were re-written for the second have not the traits of Sh.'s style, but those of the inferior or the elder writers among his contemporaries. We notice, too, the occurrence of a phrase in the rejected passages which was used in Sh.'s day, although it was then beginning to fall out of vogue, but which he, according to the evidence of the authentic editions of his works, seems to have sedulously avoided; and we find, also, in the case of the tragedy, as in that of the history, that not only was the first edition published without his name as the author, though at a time when he was in high repute as a dramatist and a poet, but that in none of the three subsequent editions, published during his life, was it attributed to him. But by the side of these points of resemblance we have to place these two of important difference: the direct testimony of Francis Meres, and the fact that no unimportant part of the variation of the two versions of the tragedy from each other is manifestly due to an imperfect representation of the later by the earlier—caused in some passages by the unmitigated failure in the memory or defect in the notes of the person who undertook to provide the MS. for the printer of that version, in others by the attempt by an inferior writer to remedy such deficiencies.

From these circumstances I draw the following conclusion, or, rather, opinion, for

which I cannot ask the consideration due to logical truth from well-established premises, but which amounts in my own mind to absolute conviction: That the *Rom. and Jul.* which has come down to us (for there may have been an antecedent play upon the same story) was first written by two or more playwrights, of whom Sh. was one; that subsequently Sh. re-wrote this old play, of which he was part author, making his principal changes in the passages which were contributed by his co-laborers, irrespective of the merit of what he rejected; that the play was so successful in this form as to create at once an urgent demand for an edition of it, which John Danter undertook to supply; and that, as the players were of course unwilling that the public should be enabled to enjoy their new play without going to the theatre, Danter obtained, by the aid of a reporter, who perhaps had some connection with the play in its previous form, a very imperfect and garbled copy of Sh.'s new work, the defects in which were supplied partly by some of the many verse-mongers ever ready in those days to do such jobs, and partly from the old play, in the composition of which Sh. was but one of two or more co-laborers. This play may itself have been intended to supply the place in the popular regard of the one to which Arthur Brooke refers, although its authors went not to that play, but to the poem (full of detail as they found it) for the incidents, and even for hints for some of the dialogue and the soliloquies of their work. And so, when Sh.'s tragedy brought the story of *Rom. and Jul.* into new and greater favor,—made a sensation, as the managers and publishers say now-a-days,—it was not printed as his, because a play of *Rom. and Jul.* identical with it in plot and incident was already well known to the public. The new play was merely what the title-page announced it (not with strict truth) to be—Romeo and Juliet, *as it was played by the Lord of Hunsdon's Servants.* If the name of any author was connected with the old *Romeo and Juliet*, which is by no means certain, it is not improbable that there were two or three persons known to the public as having claims upon its authorship; and, according to the estimate of dramatic labour at the end of the sixteenth century, a re-writing like that in question would hardly have been regarded as giving Sh. so absolute a claim upon the play, in its new form, as to make it necessary, or, perhaps, even prudent, for the printer to attribute this much-applauded performance exclusively to him. All the more would he have refrained from using Sh.'s name because of the very much garbled and interpolated condition of the text which, in his piratical haste, he was obliged to publish.*

But what was to the general public of that day only *Romeo and Juliet* (the old common property of the stage), in the form in which it was acted by the Lord of Hunsdon's Servants, was to a man of culture and discrimination, like Francis Meres, an original work, which gave Sh. the rank among English dramatists that Plautus and Seneca took among the Latins.

The true text of *Rom. and Jul.* is found in F_1, which, however, differs from that of Q_2, Q_3 and Q_4 only by the accidents of the printing-office, to which they were all exposed, and in the reparation of which they all assist each other, though the folio seems to have suffered most from typographical corruption. The readings of (Q_1)

* Mr. White here has a foot-note in which, by an extract from the New York *Tribune* of April 25, 1860, he shows that at this day the very same mode of surreptitiously obtaining a copy of a popular drama is practised which he attributes to John Danter in the time of Sh. The extract is from a letter by Mr. Dion Boucicault to the editor of *The Tribune*, wherein an account is given of the way in which a copy of his drama of 'The Heart of Mid Lothian' was surreptitiously obtained by a short-hand writer. ED.

have been adopted by most editors much oftener than is warranted by their merit, or by the importance of that edition. Even were there external and internal evidence to show that that version of the play was authentic, and that it was all Sh.'s, the substitution of its readings for those of the revised and augmented texts, except in extraordinary instances of confusion and difficulty, would be an assumption of editorial prerogative that could not be justified at the bar of criticism; hardly at that of morals. If there be any one right more indefeasible than all others, it is that of an author over what he has written. Publishers and politicians may disregard it, but by men of letters it should be loyally respected.

HALLIWELL. Although (Q_1) was a piratical edition, there is little doubt but that it is in all essential particulars Sh.'s first sketch of this drama. Cuthbert Burby retained the copyright of Q_2 in his hands until the 22d of January, 1606–7, when he assigned it to Nicholas Linge, who only kept possession of it until the following November, when he parted with his interest to John Smethwicke. Smethwicke held the copyright until his death, after which, in 1642, his son disposed of it to Flesher. During the time that Smethwicke owned the play he printed three editions of it. One of these, evidently printed, as appears from the character of the type and the orthography, within a few years, at the utmost, after Smethwicke obtained the copyright, is without date. It is singular that the text of this edition differs materially from that of Q_3, being as a rule a more correct and reliable copy. It is very difficult to say which is the earlier, Q_3 or the Quarto without date, the differences between the texts hardly being conclusive of the priority of the former. It is a curious fact that after some copies of the undated edition had been published, having Sh.'s name on the title-page, that name was omitted in the copies which were subsequently issued. This looks as if the undated copy were published soon after the entry in the Stationers' registers, most probably in 1608; Sh.'s name not appearing in any known copies of 1609.

DYCE (ed. 2). When we compare the very imperfect text of (Q_1) (nor are its imperfections merely those of a piratical edition) with the 'corrected, augmented, and amended' text of Q_2, we cannot doubt that the author greatly improved and amplified the play subsequently to its original appearance on the stage.

CAMBRIDGE EDITION. After Sig. D, in (Q_1), a smaller type is used for the rest of the play, and the running title is changed.

An opinion has been entertained by some critics that in this (Q_1) we have a fairly accurate version of the play as it was at first written; and that in the interval between the publication of (Q_1) and Q_2 the play was revised and recast by its author into the form in which it appears in Q_2. A careful examination of the earlier text will, we think, prove this notion to be untenable. Not to speak of minor errors, it is impossible that Sh. should ever have given to the world a composition containing so many instances of imperfect sense, halting metre, bad grammar, and abrupt dialogue. We believe that the play, as at first written, was substantially the same as that given in the later editions; and that the defects of the first impression are due, not to the author, but to the writer of the MS. from which that first impression was printed. That MS. was, in all probability, obtained from notes taken in short-hand during the representation; a practice which we know to have been common in those days. It is true that the text of (Q_1) is more accurate on the whole than might have been expected from such an origin; but the short-hand writer may have been a man of unusual intelligence and skill, and may have been present at many representations in order to correct his work; or possibly some of the players may have helped him

either from memory, or by lending their parts in MS. But the examples of omission and conjectural insertion are too frequent and too palpable to allow of the supposition that the earliest text is derived from a bona fide transcript of the author's MS. The unusual precision of some stage-directions in (Q_1) tends to confirm our view of its origin; a view which is supported by the high authority of Mommsen. The portions of the play omitted in (Q_1), though necessary to its artistic completeness and to its effect as a poem, are for the most part passages which might be spared without disturbing the consecutive and intelligible development of the action. It is possible, therefore, that the play as seen by the short-hand writer was curtailed in the representation.

Q_2 was in all likelihood an edition authorized by Sh. and his 'fellows,' and intended to supersede the surreptitious and imperfect (Q_1). The play so published, we believe, as we have said, to be substantially identical with the play as at first composed; it seems, however, to have been revised by the author. Here and there a passage appears to have been re-written. Compare, for example, (Q_1) lines 1034–1053 with the corresponding passages of the later editions, II, vi, 16–36. In this place assuredly the change must be attributed to the author; but we know of no other passage of equal length where the same can be affirmed with certainty. The words 'newly corrected, augmented, and amended,' found on the title-page of Q_2, may be accepted as the statement of a fact, when thus confirmed by internal evidence. Otherwise, we know that the assertions in title-pages or prefaces of that time are not to be relied on, nor in this case would the words necessarily mean more than that this second edition was more correct and more complete than the first. In fact, the added matter amounts nearly to a quarter of the whole.

The title-page of Q_2 is as follows:

THE | MOST EX- | cellent and lamentable | Tragedie, of Romeo | and *Iuliet.* | *Newly corrected, augmented, and* | *amended:* | As it hath bene sundry times publiquely acted, by the | right Honourable the Lord Chamberlaine | his Seruants | LONDON. | Printed by Thomas Creede, for Cuthbert Burby, and are to | be sold at his shop neare the Exchange. | 1599. |

This is unquestionably our best authority; nevertheless, in determining the text, (Q_1) must in many places be taken into account. For it is certain that Q_2 was not printed from the author's MS., but from a transcript, the writer of which was not only careless, but thought fit to take unwarrantable liberties with the text. In passing through his hands, many passages were thus transmuted from poetry to prose. Pope felt this strongly, too strongly indeed, for he adopted the text of (Q_1) in many places where Capell and all subsequent editors have judiciously recurred to Q_2. Nevertheless, there is no editor who has not felt it necessary occasionally to call in the aid of the first. We think that Mommsen rates the authority of Q_2 too highly. Any rare form of word or strange construction found in this edition alone, and corrected in all that follow, may more probably be assigned to the transcriber (or in some cases to the printer) than to Sh., whose language is singularly free from archaisms and provincialisms.

Q_3 was published in 1609, with the following title-page:

THE | MOST EX- | CELLENT AND | Lamentable Tragedie, of | *Romeo and Juliet.* | As it hath beene sundrie times publiquely Acted, | by the KINGS Maiesties Seruants | at the Globe. | Newly corrected, augmented, and | amended: | LONDON | Printed for IOHN SMETHVVICK, and are to be sold | at his Shop in Saint *Dunstanes* Church-yard, | in Fleetestreete vnder the Dyall | 1609 |.

It was printed from Q_2, from which it differs by a few corrections, and more frequently by additional errors.

The next Quarto has no date.

Its title-page bears for the first time the name of the author. After the word 'GLOBE' and in a separate line we find the words: 'Written by W. *Shake-speare*,'* Otherwise, except in some slight variations of type and spelling, the title-page of the undated Quarto does not differ from that of Q_3. It was also printed '*for John Smethwicke*,' without the mention of the printer's name.

Though this edition has no date, internal evidence conclusively proves that it was printed from Q_3, and that Q_5 was printed from it. We therefore call it Q_4.

It contains some very important corrections of the text, none, however, that an intelligent reader might not make conjecturally and without reference to any other authority. Indeed had the corrector been able to refer to any such authority, he would not have left so many obviously corrupt passages untouched.

The title-page of Q_5 is substantially identical with that of Q_4, except that it is said to be printed 'by *R. Young* for *John Smethwicke*,' and dated 1637.

It is printed, as we have said, from Q_4. The punctuation has been carefully regulated throughout, and the spelling in many cases made uniform.

The text of F_1 is taken from that of Q_3. As usual, there are a number of changes, some accidental, some deliberate, but all generally for the worse, excepting the changes in punctuation and in the stage-directions. The punctuation, as a rule, is more correct, and the stage-directions are more complete, in the Folio.

The text of F_2 is printed, of course, from the first. In this play there are found in it a considerable number of conjectural emendations, not generally happy, and perhaps more than the usual number of errors.

A careful study of the text of *Romeo and Juliet* will show how little we can rely upon having the true text, as Sh. wrote it, in those plays for which the Folio is our earliest authority.

COSTUME.

KNIGHT. Assuming that the incidents of this tragedy took place (at least traditionally) at the commencement of the fourteenth century, the costume of the personages represented would be exhibited to us in the paintings of Giotto and his pupils, or contemporaries.

From a drawing of the former, now in the British Museum, we give the accompanying engraving, and our readers will perceive that it interferes sadly with all popular notions of the dress of this play.

The long robes of the male personages, so magisterial or senatorial in their appearance, would, perhaps, when composed of rich materials, be not unsuitable to the gravity and station of the elder Montague and Capulet, and of the Prince, or Podestà of Verona, himself; but for the younger and lighter characters, the love-lorn Romeo, the fiery Tybalt, the gallant, gay Mercutio, &c., some very different habit would be expected by the million, and, indeed, desired by the artist. Cæsar Vecellio, in his 'Habiti Antichi e Moderni,' presents us with a dress of this time, which he distinctly describes as that of a young nobleman on a love-making expedition. He assigns no particular date to it, but the pointed cowl, or hood, depending from the shoulders, the

* See Halliwell's note, p. 422, and Collier's, p. 416. ED.

closely-set buttons down the front of the super-tunic, and up the arms of the under-garment, from the wrist to the elbow, with the peculiar lappet to the sleeve of the super-tunic, are all distinctive marks of the European costume of the early part of the fourteenth century.

The coverings of the head were at this time, besides the capuchon, or cowl, here seen, caps and hats of various fantastic shapes, and the chaperon, or turban-shaped hood, began to make its appearance. No plumes, however, adorned them till near the close of the century, when a single feather, generally ostrich, appears placed upright in front of the cap, or chaperon. The hose were richly fretted and embroidered with gold, and the toes of the shoes long and pointed.

The female costume of the same period consisted of a robe, or super-tunic, flowing in graceful folds to the feet, coming high up in the neck, where it was sometimes met by the wimple, or gorget, of white linen, giving a nun-like appearance to the wearer; the sleeves terminating at the elbow in short lappets, like those of the men, and showing the sleeve of the under-garment (the kirtle, which fitted the body tightly), buttoned from the wrist to the elbow also, as in the male costume.

The hair was gathered up into a sort of club behind, braided in front, and covered, wholly or partially, with a caul of golden network. Garlands of flowers, natural or imitated in goldsmith's work, and plain filets of gold, or even ribbon, were worn by very young females. Artists of every description are, in our opinion, perfectly justified in clothing the characters of this tragedy in the habits of the time in which it was written, whereby all serious anachronisms would be avoided.

H. L. HINTON (*Booth's 'Acting Play'*). It would be quite absurd at the present day to array the characters of Sh. in the costume of his own period, and we are left in this matter to the exercise of our own judgment; and good taste, as well as modern realism, demands that we should aim at historical accuracy of costume, allowing only such modifications as the exigences of the play may imperatively demand. It is a mistake to suppose that the costume of the fourteenth century may be obtained from the paintings of Giotto and his contemporaries; the painters selected from the past or present such modes as best suited the subjects they treated. For a faithful and complete representation of the costume of this period we must look to other sources.

One of the most prevalent articles of male attire in all Europe at this period was a garment known in France as the *cote-hardie*. It was a waistcoat, or jacket, that fitted quite tight to the form down to the middle of the thigh, and made of the richest materials, covered with embroidery and buttoned down the front, whilst a girdle confined it over the hips. The over-sleeves were close-fitting as far as the elbows, and then hung down in long wide pendants. A cloak of unusually great length was sometimes worn over the *cote-hardie*. It was furnished with a row of buttons on the right shoulder, and the edges were frequently pinked in imitation of leaves or flowers.

The capuchin, or hood, enveloped the head and shoulders, and was buttoned close up to the chin. It had a long queue that hung down the back in a point. Some gallants twisted it up in a fantastical form and carelessly poised it on the top of the head, and sometimes even placed a beaver hat over it. Hats and caps were also worn in endless varieties. The sword hung from the girdle directly in front; shoes were long and pointed.

In France and Italy the *cote-hardie* sometimes is seen reaching nearly to the knees, and the capuchin has the addition of *epaulieres* or shoulder-pieces, forming a sort of

false sleeve reaching nearly to the elbows, from which hung appendages embroidered with gold, or long ribbons reaching to the ground.

The dress of the ladies was no less splendid. Gold and silver glittered on their garments, and precious stones became very costly from the immense demand for them. The *cote-hardie*, which, like that of the men, fitted tight to the shape, was, however, not quite so long, hardly reaching to the middle. The corners were rounded off in front. The skirt was full and very long, trailing on the ground. The sleeves were similar to those worn by the men, except that the tight under-sleeves extended down on the hands. A large cloak, or mantle, of gold and silver cloth, still more ample than that worn by the men, sometimes completed this very rich attire. Immense head-dresses of almost every conceivable shape were prevalent; at one time (about the middle of the century) we find the ladies wearing their hair, without cap, bonnet, or hood, arranged in one large plait on each side of the face, with flowers or jewels interspersed. Their shoes, like the men's, were very long and pointed.

One of the most striking features in the fashion of that age was the emblazonment of almost every article of dress with armorial colors and devices.

HALLAM.

('*Introd. to the Literature of Europe*,' 5th ed. vol. ii, p. 281, London, 1855.)—Were I to judge by internal evidence, I should be inclined to date this play before the Mid. Sum. N. D.; the great frequency of rhymes, the comparative absence of Latinisms, the want of that thoughtful philosophy which, when it had once germinated in Sh.'s mind, never ceased to display itself, and several of the faults that juvenility may best explain and excuse, would justify this inference.

In one of the Italian novels to which Sh. had frequently recourse for his fable he had the good fortune to meet with this simple and pathetic subject. What he found he has arranged with great skill. The incidents in Romeo and Juliet are rapid, various, unintermitting in interest, sufficiently probable, and tending to the catastrophe. The most regular dramatist has hardly excelled one writing for an infant and barbarian stage. It is certain that the observation of the unity of time which we find in this tragedy, unfashionable as the name of unity has become in our criticism, gives an intenseness of interest to the story which is often diluted and dispersed in a dramatic history. No play of Sh. is more frequently represented or honoured with more tears.

If from this praise of the fable we pass to other considerations, it will be more necessary to modify our eulogies. It has been said above, of the Mid. Sum. N. D., that none of Sh.'s plays have fewer blemishes. We can by no means repeat this commendation of Romeo and Juliet. It may be said rather that few, if any, are more open to reasonable censure; and we are almost equally struck by its excellencies and its defects.

Madame de Staël has truly remarked that in Romeo and Juliet we have, more than in any other tragedy, the mere passion of love; love in all its vernal promise, full of hope and innocence, ardent beyond all restraint of reason, but tender as it is warm. The contrast between this impetuosity of delirious joy, in which the youthful lovers are first displayed, and the horrors of the last scene, throws a charm of deep melancholy over the whole. Once alone each of them, in these earlier mo-

ments, is touched by a presaging fear; it passes quickly away from them, but is not lost on the reader. To him there is a sound of despair in the wild effusions of their hope, and the madness of grief is mingled with the intoxication of their joy. And hence it is that, notwithstanding its many blemishes, we all read and witness this tragedy with delight. It is a symbolic mirror of the fearful realities of life, where 'the course of true love' has so often 'not run smooth;' and moments of as fond illusion as beguiled the lovers of Verona have been exchanged perhaps as rapidly, not indeed for the dagger and the bowl, but for the many-headed sorrows and sufferings of humanity.

The character of Romeo is one of excessive tenderness. His first passion for Rosaline, which no vulgar poet would have brought forward, serves to display a constitutional susceptibility. There is, indeed, so much of this in his deportment and language that we might be in some danger of mistaking it for effeminacy if the loss of his friend had not aroused his courage. . . . Juliet is a child, whose intoxication in loving and being loved whirls away the little reason she may have possessed. It is, however, impossible, in my opinion, to place her among the great female characters of Sh.'s creation.

Of the language of this tragedy what shall we say? It contains passages that every one remembers, that are among the nobler efforts of Sh.'s poetry, and many short and beautiful touches of his proverbial sweetness. Yet, on the other hand, the faults are in prodigious number. The conceits, the phrases that jar on the mind's ear, if I may use such an expression, and interfere with the very emotion the poet would excite, occur at least in the first three acts without intermission. It seems to have formed part of his conception of this youthful and ardent pair that they should talk irrationally. The extravagance of their fancy, however, not only forgets reason, but wastes itself in frigid metaphors and incongruous conceptions; the tone of Romeo is that of the most bombastic commonplace of gallantry, and the young lady differs in being only one degree more mad. The voice of virgin love has been counterfeited by the authors of many fictions: I know none who have thought the style of Juliet would represent it. Nor is this confined to the happier moments of their intercourse. False thoughts and misplaced phrases deform the whole of the third act. It may be added that, if not dramatic propriety, at least the interest of the character is affected by some of Juliet's allusions. She seems, indeed, to have profited by the lessons and language of her venerable guardian; and those who adopt the edifying principle of deducing a moral from all they read may suppose that Sh. intended covertly to warn parents against the contaminating influence of such domestics. These censures apply chiefly to the first three acts; as the shadows deepen over the scene the language assumes a tone more proportionate to the interest: many speeches are exquisitely beautiful, yet the tendency to quibbles is never wholly eradicated.

MAGINN.

('*Sh. Papers*,' London, 1860.)—I consider Romeo designed to represent the character of an *unlucky* man—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin. Had any other passion or pursuit occupied Romeo, he would have been equally unlucky as in his love. Ill-fortune has marked him for her own. From beginning

to end he intends the best; but his interfering is ever for the worst. Everything glides on in smooth current at Capulet's feast till the appearance of him whose presence is deadly. Romeo himself is a most reluctant visitor. He apprehends that the consequences of the night's revels will be the vile forfeit of a despised life by an untimely death, but submits to his destiny. He foresees that it is no wit to go, but consoles himself with the reflection that he 'means well in going to this masque.' His intentions, as usual, are good; and, as usual, their consequences are ruinous. Vainly does Romeo endeavor to pacify the bullying swordsman, Tybalt; vainly does he decline the proffered duel. His good intentions are again doomed to be frustrated. There stands by his side as mad-blooded a spirit as Tybalt himself, and Mercutio takes up the abandoned quarrel. The star of the unlucky man is ever in the ascendant. His ill-omened interference slays his friend. Had he kept quiet the issue might have been different; but the power that had the steerage of his course had destined that the uplifting of his sword was to be the signal of death to his very friend. And when the dying Mercutio says, 'Why the devil came you between us? I was hurt under your arm,' he can only offer the excuse, which is always true and always unavailing, 'I thought all for the best.' Well, indeed, may Friar Lawrence* address him by the title 'thou fearful man!'—as a man whose career through life is calculated to inspire terror.

The mode of his death is chosen by himself, and in that, he is unlucky as in everything else. Utterly loathing life, the manner of his leaving it must be instantaneous. He stipulates that the poison by which he shall die shall not be slow of effect. He leaves himself no chance of escape. Instant death is in his hand; and thanking the true apothecary for the quickness of his drugs, he scarcely leaves himself a moment with a kiss to die. If he had been less in a hurry,—if he had not felt it impossible to delay posting off to Verona for a single night,—if his riding had been less rapid, or his medicine less sudden in its effect, he might have lived. The Friar was at hand to release Juliet from her tomb the very instant after the fatal vial had been emptied. That instant was enough: the unlucky man had effected his purpose just when there was still a chance that things might be amended. Haste is made a remarkable characteristic of Romeo,—because it is at once the parent and the child of uniform misfortune. As from the acorn springs the oak, and from the oak the acorn, so does the temperament that inclines to haste predispose to misadventure, and a continuance of misadventure confirms the habit of haste. A man whom his rashness has made continually unlucky, is strengthened in the determination to persevere in his rapid movements by the very feeling that the 'run' is against him, and that it is of no use to think. In the case of Romeo, he leaves it all to the steerage of Heaven,—*i. e.*, to the heady current of his own passions; and he succeeds accordingly. All through the play care is taken to show his impatience. A gentleman he was in heart and

* Is there not some mistake in the length of time that the sleeping draught is to occupy, if we consider the text of the Friar's speech as it now stands to be correct? [See IV, i, 105, 'Thou shalt continue two and forty hours.'] Juliet retires to bed on Tuesday night at a somewhat early hour. Her mother says, after she departs, "Tis now near night.' Say it is eleven o'clock: forty-two hours from that hour bring us to five o'clock in the evening of Thursday: and yet we find the time of her awakening fixed in profound darkness, and not long before the dawn. We should allow at least ten hours more, and read, '*two and fifty* hours,' which would fix her awakening at three o'clock in the morning, a time which has been marked in a former scene as the approach of day. In IV, iv, 4, Capulet says, "tis three o'clock.' Immediately after [IV, iv, 21] he says, 'Good faith, 'tis day.' This observation may appear superfluously minute, but those who take the pains of reading the play critically will find that it is dated throughout with a most exact attention to hours. We can time almost every event.

soul. All his habitual companions loved him: Benvolio and Mercutio, who represent the young gentlemen of his house, are ready to peril their lives, and to strain all their energies, in his service. His father is filled with anxiety on his account, so delicate that he will not venture to interfere with his son's private sorrows, while he desires to discover their source, and, if possible, to relieve them. The heart of his mother bursts in his calamity; the head of the rival house bestows upon him the warmest panegyrics; the tutor of his youth sacrifices everything to gratify his wishes; his servant, though no man is a hero to his *valet de chambre*, dares not remonstrate with him on his intentions, even when they are avowed to be savage-wild, but with an eager solicitude he breaks his commands by remaining as close as he can venture to watch over his safety. Kind is he to all. With all the qualities and emotions which can inspire affection and esteem,—with all the advantages that birth, heaven, and earth could at once confer,—with the most honourable feelings and the kindliest intentions,—he is eminently an unlucky man. The record of his actions in the play does not extend to the period of a week; but we feel that there is no dramatic straining to shorten their course. Everything occurs naturally and probably. It was his concluding week; but it tells us all his life. He was born to win battles, but to lose campaigns. If we desired to moralize with the harsh-minded satirist, who never can be suspected of romance, we should join with him in extracting as a moral from the play—

> 'Nullum numen habes, si sit prudentia; nos te
> Nos facimus, Fortuna, deam, cœloque locamus;'

and attribute the mishaps of Romeo, not to want of fortune, but of prudence. Philosophy and poetry differ not in essentials, and the stern censure of Juvenal is just. But still, when looking on the timeless tomb of Romeo, and contemplating the short and sad career through which he ran, we cannot help recollecting his mourning words over his dying friend, and suggest as an inscription over the monument of the luckless gentleman,

'I THOUGHT ALL FOR THE BEST.'

ALLEN.

One or two of the emendations of mine, to which the Editor has chosen to give a place in his textual notes among their betters, are of such a nature, and are indicated in such a manner, as to require a few words of explanation. I refer (as the most important of the set) to my reading *That' runaway's eyes*, with no other change than inserting an apostrophe after the final *t* in *That*. I do this to indicate that the definite article is present there in full life and force; that it was there in the mind of the Poet and in that of those who heard the line spoken from the stage; and that it would be there for us, also, if the grammarian and the elocutionist had not trained us to a system of spelling and reading and hearing, of which our ancestors had been all but innocent. I call the actual presence of the article there important, because, without it every tolerable interpretation, that does not call for the substitution of some other word for *runaways*, is more or less lame. Theobald felt this, and therefore (to support the interpretation of Warburton) went abroad to fetch in the article (with the vowel elided, *metri gratiâ*) from without. Halpin's interpretation has the same need of the article; but Halpin was an Irishman, and magnanimously ignored any such necessity. Others found, in the absence of the article, a justification of their more or less violent changes of text.

I indicate the actual, though latent, presence of the article by the sign of the apostrophe, because the apostrophe is the sign of elision, and elision is merely absorption, not omission. I do so because (moreover) the compositor of F_1 has so used the apostrophe in one or two cases parallel with this.

If it seem strange that such a word as *the* should be absorbed by, and be present in, a final *t*, I can remove the strangeness by merely stating the fact, that in Northern English *th* in several words (as *the, thou, thy*, &c.) was (and still is) pronounced like *t* alone. The case, therefore, is simply that of the absorption of one *t* by another.

Now Walker ascertained, by his Porsonian process, that *s* and other sibilants or quasi-sibilants, when immediately following others, were by Sh. (and his contemporaries) often omitted both in pronouncing and in spelling. This phenomenon I would refer to a law of the language, in pursuance of which the organs of speech abhor the immediate repetition of difficult or disagreeable articulations—not sibilants alone, but nasals also, gutturals, and especially dentals (or *t* sounds.)

Such being the case—certain sounds being absorbed, in pronunciation, by a like preceding sound, and *th* being often pronounced like *t*—Sh., in certain cases, wrote as he pronounced. He wrote *phonetically*. He took no pains to indicate to the eye that of which he gave no notice to the ear. He wrote with the hearer, and not the reader, in his mind's eye. But the reader of that day read as he would have heard, and drew the same sense from the page, printed without interpretative marks addressed to the eye, as he would have drawn from the same matter addressed to the ear. We are trained to deal with the printed page so entirely otherwise, that we see defects in the original text where none exist, and proceed to amend them by thrusting words into the supposed gaps, when we should fully meet all the demands even of the modern eye by merely indicating (as I have done) the actual presence of what had been treated as absent.

I will now allow a few specimens of this kind of emendation to tell their own story. And first for GUTTURALS:

Macbeth I, iv, 1:

> Is execution done on Cawd*or*? *or*' [= or are] not
> Those in commission yet return'd?

Macbeth II, iii, 137:

> The near' [= near*er*] in blood,
> The nearer bloody.

NASALS:

Romeo and Juliet II, ii, 72:

> Alack! There lies more peril in thine eye,
> Than' [= *than in*] twenty of their swords.

Sonnet xciii, 4:

> Thy looks with me, thy heart in' [= *in an*] other place.

Merchant of Venice III, ii. 296:

> And one in whom
> The ancient Roman honour more appears
> Than' [= *than in*] any that draws breath in Italy.

Examples of DENTALS are far more frequent:

Tempest I, ii, 210:

> All but' [= *but the*] mariners
> Plunged in the foaming brine.

Winter's Tale IV, iv, 693:

'Pray heartily he be at' [= *at the*] Palace.*

Othello V, ii, 353:

Of one whose subdued eyes
Drop' [= *drops*] tears.

King Lear III, vii, 51:

Wast thou not charged at' [= *at thy*] peril.

Macbeth IV, iii, 229:

Let grief
Convert to anger; blunt not' [= not *thy*] heart, enrage it.

As You Like It II, vi, 5:

Comfort' [= comfort *thee*] a little.

King Lear II, i, 89:

How dost' [= *dost thou*] my lord?

compared with 3 H. VI: IV, iv, 120:

Were shame enough to shame then *wert thou* not shameless—

where we should write, '*wert*' not shameless.'

Much Ado IV, i, 56:

You seem' [=*seemed*] to me as Dian in her orb.

In Sonnet cxlix, 2, after the absorption of the *t*, the two words are made into one:

When I, against myself, with thee partake (for *part take.*)†

These are but a tithe of the instances that have occurred to me in the Sonnets, and in only half a dozen plays of Sh. To discuss and illustrate even the few I have thus produced would require a dissertation, instead of this brief note.

The following emendation was accidentally omitted in its place. I, i, 195, for *lost* read *left:*

Ben. An if you *leave* me so, you do me wrong.
Rom. Tut! I have *left* myself; I am not here;
This is not Romeo, he's some other where.

It was exactly in Romeo's manner, in this dialogue, that he should take up the very word of Benvolio in his answer.‡ Nothing was easier than for the transcriber or compositor of that day to mistake *f* for the long *s*, and *vice versâ*. Compare Coriolanus I, iv, 55, where for *left* we should probably read *lost*.

In I, i, 125, I proposed to substitute *more* for *most*, because the logic of the passage seems absolutely to require it: I was then *most* eager to find a place, in which *more* than myself might not be found, because I alone was already one too many. Sh. was not, moreover, the man (in Romeo and Juliet, at least) to let slip the chance of running through the Degrees of Comparison, *many, more, most.*

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* In this particular case, the apostrophe appears in F_1.

† Chaucer had already done the same thing (*Pardonere's Tale*, 13967):
'Sour is thy breath, foul *artow* (= art thou) to embrace.'

‡ This cannot be called a conceit without a parallel, for Racine has the same in his Phèdre, Act II:
'Maintenant je me cherche, et ne me trouve plus.'

CHÂTEAUBRIAND.

('*Shakspere ou Shakspeare*,' 1801.)—How touching in this scene (III, v, 1–36) is the contrast of the charms of the morning and of the last happiness of the young couple with the horrible catastrophe which is so soon to overwhelm them. It is simpler than the Greek, and less pastoral than *Aminta* and the *Pastor fido*. I know only one scene, in an Indian drama in Sanskrit, which at all corresponds to the farewells of Romeo and Juliet, and it is only in the freshness of its fancy, and not at all in dramatic interest. Sakoontalá, when about to leave her father's abode, feels herself held back by her dress:

Sakoontalá. What can this be fastened to my dress? (*Turns round.*)
Kanwa. My daughter,
It is the little fawn, thy foster-child.
Poor helpless orphan! it remembers well
How with a mother's tenderness and love
Thou didst protect it, and with grains of rice
From thine own hand didst daily nourish it.
Sakoontalá. My poor little fawn, dost thou ask to follow an unhappy wretch who hesitates not to desert her companions? When thy mother died, soon after thy birth, I supplied her place, and reared thee with my own hand; and now that thy second mother is about to leave thee, who will care for thee? My father, be thou a mother to her. My child, go back, and be a daughter to my father.*
(*Moves on weeping.*)

. . . It is to be remarked in general that Sh. is very fond of these contrasts. He places gaiety alongside of sadness, he mingles festivities and shouts of joy with funeral pomp and shrieks of grief. The musicians summoned to Juliet's marriage arrive but in time to attend her to the grave; indifferent to the grief of the household they indulge in jokes, and talk of matters utterly foreign to the tragedy,—who does not here confess the truth of nature?—who does not feel the bitterness of this picture?—who has not witnessed scenes precisely similar? These effects were not unknown to the Greeks, and many traces are found in Euripides of these *naïvetés* which Sh. mingles with deepest tragedy.

* * * * * * *

But the admirers of the tragic and comic genius of the English poet seem to me to be much deceived when they applaud the *naturalness of his style*. Sh. is natural in his sentiments and ideas, never in his expressions, except in those fine scenes where his genius rises to its highest flight; yet in those very scenes his language is often affected; he has all the faults of the Italian writers of his time; he is eminently wanting in simplicity. His descriptions are inflated, distorted; they betray the badly-educated man, who, not knowing the gender, nor the accent, nor the exact meaning of words, introduces poetic expressions at hap-hazard into the most trivial situations. Who can repress a groan at the sight of an enlightened nation, that counts among its critics a Pope and an Addison, going into raptures over the description of an Apothecary in Romeo and Juliet? It is the most hideous and disgusting burlesque. True it is that a flash of lightning illumines it, as in all Sh.'s shadows. Romeo utters a reflection on the unfortunate wretch who clings so closely to life burdened though he be with every wretchedness. It is the same sentiment that Homer, with so much *naïveté*, puts in the mouth of Achilles, in Hades: 'I would rather be

* '*Sakoontalá, or The Lost Ring*,' trans. from the Sanskrit of KÁLIDASÁ, by MONIER WILLIAMS, p. 108. Hertford, 1855. ED.

the slave, on the earth, to a poor laborer, with scanty means of living, than to reign a sovereign in the empire of shades.'*

SAINT-MARC GIRARDIN.

('*Cours de Littérature Dramatique*,' vol. i, p. 98. Paris, 1845.)—There is in English literature a very singular taste for death. Whatever is mysterious and unknown in the idea of death, whatever is horrible, nay, repulsive, in its attributes, seems to possess a peculiar charm to the English mind. It is curious to note this taste for death in Sh.'s heroes. It is not alone Hamlet, melancholy and gloomy, that loves to dwell upon this idea; the young and beautiful Juliet, before taking the sleeping draught, does not think of Romeo and Romeo alone, who is to come and deliver her from the tomb; her love never enters her thoughts, but she dwells with terror on the funeral vault in which she must be laid, on that abode of death and ghosts; she describes the frenzy which may seize her, and how she may profane the bones of her ancestors. This description of Juliet's, which seems hardly natural, does not, however, displease the English, and it testifies, in their literature, to this taste for the accompaniments of death. Romeo, too, appears, beyond measure, delighted in the tomb of the Capulets. I know that he finds there his Juliet again, but, if I dare say what I think, no hero of Homer's nor Sophocles's, no Greek nor even an Italian lover, would ever dream, as did Romeo, of thinking Juliet, when dead, more lovely than when living; his passion would not be intensified by the abode in which he found his betrothed. In Sophocles, Hæmon killed himself at the tomb of Antigone, as does Romeo in the tomb of Juliet; but Sophocles does not show us this scene of love and death; gloomy vaults do not accord with ideas of love and marriage in Greek art. But in Romeo's case, on the contrary, the horror redoubles his ardour; he feels more impassioned, more enthusiastic, more loving, if I may dare to say so, not merely because this is the last time that he will contemplate Juliet's beauties, but because—am I deceived?—these funereal scenes harmonize with the fancy of this lover, the creation of Sh.'s genius. Note his words; he speaks with neither horror nor disgust—of what?—of the very worms which are to devour his adored one. Thus did he picture Juliet, and never did he love her more fondly, no! not even when he left her at the first beams of the morning, at the first song of the lark; not even when the dawn shone upon their loving adieux were Romeo's words so burning as in this frightful charnel-house; nature awaking wreathed in smiles from a night of love spoke less impressively to his heart than the aspect of the grave. Read over V, iii, 91–96, and say if Juliet, when alive, was ever so ardently adored. Singular imagination that is inspired and warmed by thoughts of death! strange and novel poetry, nothing akin to the Greek, and savouring of inspiration from the climate and from the austere ideas which Christianity implants in the mind of man. Sh. felt both these influences; he surrendered himself without resistance to the former, and stamped its effect even more powerfully upon his countrymen, but he has altered and perverted the latter. Let us briefly explain these two effects:—Montesquieu, while remarking that suicide is more common in England than elsewhere, attributes it to the climate; in my opinion Sh. is accountable, in a measure, for this contempt of life, more common in England

* M. ALBERT LACROIX says that CHÂTEAUBRIAND, in 1836, retracted much of his former criticism on Sh. I would gladly have inserted the recantation if I could have found it: LACROIX's remark, however, must refer to some other essay than that from which the above extracts are taken, which appears unchanged in the edition of CHÂTEAUBRIAND's collected works published in that year. ED.

than in other lands, because he has joined the influence of poetry to that of the climate; he has familiarized his compatriots with the idea of death by putting it upon the stage, and he has boldly mingled with it thoughts and sentiments to which it seems most foreign. As long as the story of Romeo and Juliet was confined to the circle of Italian literature, those vague and gloomy fancies, which, in Sh., form one of the traits of these characters, were unknown,—Luigi da Porto never dreamed of making melancholy visionaries of them. The Italian Romeo, when he is in the tomb of the Capulets, says nothing of the charms of death; he fails to note that Juliet is still beautiful even in death, so much has the idea of death veiled from his eyes the beauties of his beloved. All the thoughts of the English Romeo centre upon the corpse before him, upon Juliet, whom he loves to contemplate even in her grave, still lovely, although without life; the thoughts of the Italian Romeo fly back to Juliet as she was while she lived, beautiful and beloved; and the Italian Romeo and the English Romeo have each the thoughts and sentiments that their climate bestows upon them. In the South, life and beauty are sacred things, from which men carefully exclude the idea of death as a sort of profanation. In the North, men love to call up this idea, in order, by the contrast, to feel more deeply the charms of life and beauty. When Romeo wishes to purchase poison and die, with what pleasure Sh. lingers over the description of the Apothecary, whose poverty compels him to sell death; and the shop, redolent of sorcery and crime; and even the poison itself, which had the strength to despatch *twenty men*. He broods over all these gloomy and repulsive ideas which are pleasing to his genius and to his countrymen. Thus is shown in Sh. the influence which the climate has exercised upon poetry. Let us now turn to the second influence, that of Christianity, and see how that has been modified by him. [This has been effected, according to M. Girardin, by the doubts which Sh. has cast over immortality and a future life, chiefly in Hamlet. ED.]

PHILARÈTE CHASLES.

('*Etudes sur Sh.*,' p. 141. Paris, 1851.)—Who cannot recall lovely summer nights when the forces of nature seem ripe for development and yet sunk in drowsy languor,—intense heat mingled with exuberant vigor, fervid force, and silent freshness?

The nightingale's song comes from the depths of the grove. The calices of the flowers are half-closed. A pale lustre illumines the foliage of the forest, and the outline of the hills. This profound repose conceals, we feel, a fertile force; beneath the retiring melancholy of nature lies hidden burning emotion. Beneath the pallor and coolness of night and its luminary there is a hint of restrained impetuosity—each flower, brooding in silence, is longing to bloom forth.

Such is the peculiar atmosphere with which Sh. has surrounded one of his most wonderful creations, Romeo and Juliet.

Not only the story upon which the drama is founded, but the very form of the language comes from the South. Italy was the inventor of the tale; it breathes the very spirit of her national records, her old family-feuds, the amorous and bloody intrigues which fill her annals. No one can fail to recognize Italy in its lyric rhythm, its rich and flowing essence, in the blindness of its passion, its sparkling images, its bold composition. Romeo's words flow like one of Petrarch's sonnets, with a like delicate choice, a like antithesis, a like grace, and a like delight in clothing his passion in tender allegory. Juliet, too, is wholly Italian, with small

gift of forethought; and, endowed with a simplicity that is perfect in its utter abandonment, she is both passionate and pure. . . .

With Friar Lawrence, we foresee that the lovers will be conquered by fate; Sh. does not close the tomb upon them until he has intoxicated them with all the happiness that can be crowded into human existence. The balcony-scene is the last gleam of this fleeting bliss. Heavenly accents float upon the air, the fragrance of the pomegranate-blossoms is wafted aloft to Juliet's chamber, the sighing plaint of the nightingale pierces the leafy shadows of the grove, nature, dumb and impassioned, can only in rustling and fragrance add her assent to that sublime, sad hymn upon the frailty of human happiness. . . .

But where is the corse of Romeo? What has become of Juliet?

In a deserted street of deserted Verona stands, half hidden, an old smoke-stained hostelry, where there is shouting and swearing and smoking, where maccaroni and sour wine are dealt out to labourers. It was once the palace of the Capulets. The little hat, sculptured above the doorway, is the escutcheon of the Capulets, the *Cappelletto*. Here Juliet lived. At the end of a court-yard there is an ancient tomb, the burial-place, they tell you, of Romeo and Juliet. It looks now like an empty ditch. Every year more than a thousand curious people come on a pilgrimage hither to see this fragment of stone.

It is due to Sh. that the traveller now visits Verona solely to look for traces there of Romeo and Juliet.

GUIZOT.

('*Sh. and his Times*,' p. 195. London, 1852.)*—It is in comprehension of the natural feelings that Sh. excels, and he depicts them with as much simplicity and truth of substance, as he clothes them with whimsicality of language. What can be less similar than the love of Petrarch for Laura, and that of Juliet for Romeo? In compensation, the expression, in Petrarch, is almost always as natural as the feeling is refined; and whereas Sh. presents perfectly simple and true emotions beneath a strange and affected form, Petrarch lends to mystical, or, at least, singular and very restrained emotions, all the charm of a simple and pure form. I will quote only one example of this difference between the two poets, but it is a very striking example; for it is one in which both have tried their powers upon the same position, the same feeling, and almost the same image. Laura is dead. Petrarch is desirous of depicting, on her entrance upon the sleep of death, her whom he had painted, so frequently and with such charming passion, in the brilliancy of life and youth:

'Non come fiamma che per forza è spenta
Ma che per sè medesma si consume,
Se n'ando in pace l'anima contenta.
A guisa d'un soave e chiaro lume,
Cui nutrimento a poco a poco manca,
Tenendo al fin il suo usato costume.
Pallida no, ma più che neve bianca,
Che senza vento en un bel colle fiocchi,
Parea posar, come persona stanca.
Quasi un dolce dormir ne'suoi begli occhi,
Sendo lo sperto già de lei diviso,
Era quel che morir chiaman gli sciocchi,
Morte bella parea nel suo bel viso.'†

* It is not stated, on the title-page of this work, by whom this translation was made. Ed.
† Petrarch, 'Trionfo della Morte,' cap. i, 160–172

The following translation is from the pen of Captain Macgregor:

'Not as a flame which suddenly is spent,
But one that gently finds its natural close,
To heaven in peace, her willing spirit rose;
As, nutriment denied, a lovely light,
By fine gradations failing, less, less bright,
E'en to the last gives forth a lambent glow:
Not pale, but fairer than the virgin snow,
Falling, when winds are laid, on earth's green breast,
She seem'd a saint from life's vain toils at rest.
As if a sweet sleep o'er those bright eyes came,
Her spirit mounted to the throne of grace!
If this we, in our folly, Death do name,
Then Death seem'd lovely on that lovely face.'*

Juliet also is dead. Romeo contemplates her as she lies in her tomb, and he also expatiates upon her beauty. I need not insist upon the comparison; who does not feel how much more simple and beautiful the form of expression is in Petrarch? It is the brilliant and flowing poetry of the South, beside the strong, rough, and vigorous imagination of the North.

SAINT-MARC GIRARDIN.

('*Cours de Littérature Dramatique*,' vol. iii, p. 364, Paris, 1855.)—The language of the lovers often degenerates into quibbling; but what they feel with naïveté they express with affectation. What they say is an idyll of the ball-room; what they feel is a most gracious and vivid picture of innocent love. And it is under this image that the two lovers remain graven on our imagination. All the world over, when two hearts, young and pure, fall in love with each other, if they are cultivated, they think of Romeo and Juliet; if they are uncultivated, they do better than think of them, they re-enact them. I read lately, in an English novel, the story of a young girl who fell in love with a French gentleman. How, think you, did Gertrude Lifford avow her love for Adrien d'Arberg? 'She took the volume of Luigi da Porto—the story of Romeo and Juliet—and ran to seat herself under the noble trees of the park, and, when she read that charming greeting, that admirable exclamation of love at first sight: "*Benedetto sia la vostra venuta quì presso me, messer Romeo!*" she let the volume fall upon her knees.' †

ALBERT LACROIX.

('*Histoire de l'Influence de Sh. sur le Théatre Français*,' p. 338, Bruxelles, 1856.‡)—In this long enumeration [of French authors] we meet for ever the same thought; in all this variety of labour there is but one common end, to return to Sh., as to the true source, to the very personification of the modern drama—to erect his genius as a perfect model. And this movement has so penetrated to the heart of the masses

* Macgregor's 'Odes of Petrarch,' p. 220.

† *Lady-Bird*, by Lady Georgiana Fullerton.

‡ Although much that is here quoted from M. Lacroix is not strictly germane to the subject of this volume, yet it seems fitting that this first attempt to introduce in an edition of Sh. the French critics to an English public should be accompanied by the striking testimony which M. Lacroix bears to the powerful and growing influence of Sh. in France. M. Lacroix's book, '*Couronné au Concours institué par le Gouvernement Belge entre les Universités du Royaume*,' is beyond all praise, and should be read by every one interested in Shakespearian studies. Ed.

that the names of the poet and of his creations have become household words. The powerful influence which he wields is manifest, and has grown gradually for the last hundred and fifty years, and is still far from reaching a limit; it has increased more than ever in our days; more than ever is it now active. It can be traced in all of the really remarkable works which have seen the light in this last quarter of a century, so vigorous in everything. This influence will not cease; it will prepare the future of dramatic art—of that art which, we repeat and firmly believe, is as yet only in its infancy and process of formation, seeking a path and awaiting a new Sh. Already in France we are returning to simplicity, and longing to be at one again with nature and truth.

The influence of Sh. on the French stage touches at a multitude of points; it appears, not in a simple sketch of the authors who have imitated or translated Sh., not in a dry list of names, but by an accurate analysis of it; that is to say, by a philosophic history of whatsoever has helped to diffuse it, or of whatsoever has been inspired by it; a vast subject, doubtless, since the example of Sh. has prompted, whether directly or indirectly, almost all the theories and almost all the works of the modern drama. The analysis, therefore, of the influence of Sh. comprises *the history both of the form* and *of the theory of the Drama*, and, up to a certain point, *the history of dramatic criticism* in France during nearly two centuries; two centuries fruitful, indeed, in attempts and results, and the subject opens and spreads the farther we advance. . . .

The theatre of Sh. is the most perfect that the world has yet seen. It will continue to be a study for dramatic authors of all ages, and all will find in it the very nutriment for an artistic education—an education which will be developed unconsciously, so to speak, by the study of all the emotions that can stir the heart, of all the loftiest thoughts that can elevate the soul.

The influence of Sh. upon the French stage has been profoundly salutary. To prove this truth, which is for us an axiom, we should have to recapitulate all the ideas which we have set forth in the course of our work; we will here only indicate some of the general benefits of this influence. Sh. has emancipated us from the classic tragedy, which had become an anachronism and an anomaly in the midst of our modern society; he has given birth to a new dramatic form which is a step towards the theatre of the future; by his example he has brought back into the domain of art spontaneity, freedom, which had been so long banished from it, the sole pledges of its progress. . . .

(P. 173.) In the imitation of Romeo and Juliet by Ducis, in 1772, the feud between the Capulets and Montagues is preserved, but new situations are added. After the defeat and banishment of his father, Romeo, while an infant, is received into the household of the mortal enemies of this family, the Capulets: his true name and birth remain concealed: he is called Dolvédo. Thus he grows up under the roof of a stranger, while his father, pursued by misfortune, lives solitary, vanquished, ruined, in exile. The old man's place of retreat is unknown. On the other hand, the triumphant Capulet is puffed up with the assured success of his house; he slumbers in his tranquillity, he rejoices in his power. But all of a sudden, after years of concealment, Montague reappears and rallies his partisans; from this time forward the drama revolves, so to speak, only around the quarrel of the rival chiefs in their appeal to arms. Romeo alternates between his duty to his father, whom he sees again, and gratitude to his benefactor, with whose daughter Juliet, moreover, he is in love.

Where, in all this, is there a trace of the conception of Sh.? Sh.'s purpose was to reveal two loving hearts surrounded by inveterate family hate; it is lovely, simple, full of poetry and freshness; the sight of this young couple, so full of love, makes us better and happier—we connect ourselves with their destiny, we weep over their sad fate. Apart from the interest in the plot of the drama, how immense is the share allotted to the observation of human nature! what truth in the smallest details! what an infinite variety of portraits! The hand of the master is revealed as clearly in Friar Lawrence, the practical and tolerant philosopher, as in the quarrels between Sampson and Abraham. Not only did Ducis suppress all these details in his work, but that sweet dream of love is lost in the intricacy of an intrigue. He attributes to his Montague a cruelty almost ferocious, so wholly uncalled for that it disgusts the spectator. We will not cavil at the arrangement of his plot—from such as he has adopted he could compose beautiful scenes, and characters more or less true, if he were strong enough to paint the grand passions of the heart; but this merit was equally denied him—in his hands the love of Romeo and Juliet became only an accessory of the tragedy.

Sh., we easily persuade ourselves, never sought for difficult and surprising combinations, the unforeseen complications of a plot; in his dramas everything advances without clap-trap, the action unfolds naturally and of itself, free from any unexpected counterplots, which only retard the main issue; everything aids in advancing the plot to its end. In short,—this may appear novel, but we believe it to be none the less true,—there exists in his works much action—that is to say, life—but little plot, in the sense in which we are accustomed to use this word, none of the arrangements that our modern performers know how to find there. What need had he of all these tricky inventions, so popular, and which Ducis sought for long ago? Sh. cared far more for the soul of his work than for its skeleton. He depicted the inner life of man, the agitations of the soul; he admirably discriminates the almost inappreciable gradations in feeling; he did not look solely at the action, the merely exterior envelope of the drama. Thought is the ruling element with him always, and yet what can be more animated than his scenes? Ducis changed the manner of Sh. essentially, or, rather, he did not understand it; on his own authority he mixed up foreign elements with the subjects that he borrowed, and by so doing disfigured his model. It is thus he fashioned Romeo; instead of powerfully moving us and speaking to our very souls by the spectacle of devoted love, of a union of two hearts deep and holy, he gives us no more than the representation of a mutual and merciless rancour between two enemies. What was secondary in Sh. became in his hands the main fact, the very subject of the piece. (P. 175). . . . .

In comparing the different styles of the French and English drama, Corneille and Racine perfectly represent the former, and Sh. the latter—one is a pure product of art, the other is a work of nature, to which it has remained for ever faithful. . . . The exclusive imitation of the ancients stripped off the last vestiges of originality; the whole French drama of the XVIIth century (and of the XVIIIth itself for the most part) was purely artificial. . . . What a difference in England, where, at the first stroke and without effort, as without models, one single man, freed from the clogging weight of rules, freed from the servile imitation of his predecessors—one single man raised the drama to a height which no nation has as yet attained, but to which we are all, Germans, as well as French, struggling to reach by the study of this incomparable poet!

Sh., driven of the spirit, obeying this secret voice which spoke to him unceasingly,

and which is infallible, follows freely his fearless inspiration. Nothing checks him, no influence weighs him down—he lives in the people. The age in which he lived still savoured of the grossness of the Middle Ages, nay, was even a part of them, but he outstripped his age by the pure force of his genius. He is not, like Corneille or Racine, the personification of an age or of a system; he is for all ages, he is universal. The homage paid to him in France, during the last thirty years, proves it. All Europe itself, in its admiration for Sh., is distanced by the New World. 'The United States,' says M. Villemain,* 'have no other national theatre than the dramas of Sh., which excite even more applause and enthusiasm there than in London. The sound democratic sense of men, so industrious and so busy, seizes with avidity the mighty ideas, the profound sentences of which Sh. is full; his gigantic figures charm the souls of those who are accustomed to the most magnificent aspects of nature, and to the grandeur of the forests and rivers of the New World. There, as on his native soil, Sh. is the most popular of authors; he is probably the sole poet whose words are sometimes heard in the simple eloquence and grave discussions of the American Senate.' And, as we further learn from M. Villemain, are not the vast Indies already filled with the name and study of Sh.? Sh. forms, so to speak, the foundation of the education of the Hindostani children, who learn to declaim and act his tragedies.

Thus, to whatever quarter we turn, among the ancient nations of Europe, among the young peoples of America, as well as in mysterious India, in so many countries differing in manners and tastes, Sh. is the great poet that all read and all love.

ALFRED MÉZIÈRES.

('*Sh. ses Œuvres et ses Critiques*,' p. 264, Paris, 1860.)—Like a great poet who knows all the storms of youth and love, Sh. painted the lofty sentiments, the burning passions, the headlong actions, the countless joys and sorrows of which the tissue of his drama is woven. But he was not only the limner of the passions, he was their judge, and herein, perchance, lies the greatest wonder of his genius. There is nothing, in sooth, more difficult than to identify one's self, on the one hand, with characters hurried away by passion, while, on the other, the entire freedom of an impartial spectator is reserved for the calmest observation and analysis of the events which must needs be narrated in burning words. Sh. seems to share in all the illusion and enthusiasm of the lovers, and yet at the very instant that he is pouring forth like fire their intense emotion he fixes on them the calm gaze of a philosopher. The philosophy of the Friar is but the judgement which the poet pronounces from the background of the tragedy. When the Friar speaks we seem to hear the reflections which the poet is making aloud to himself as the play comes from his creative hands. Under the garb of the monk, Sh. communicates to us the results of his personal experience, and the conclusions to which the spectacle of the world has led him. He was profoundly versed in the study of human nature; he knew its weaknesses, its contradictions, its impatient desires, its rashness attended by boundless hope and followed by utter despair, its misfortunes whether merited or self-provoked; he knew the self-deception man so often practices; all this he knew, and yet the knowledge never lessens his indulgence or his sympathy for his fellow-creatures. He smiles at

* *Études de Littérature ancienne et Étrangère, par M. Villemain*, p. 281. Paris, 1849. ED.

their folly, he is vexed at their weaknesses, and he sometimes sternly summons them back to their duties; but all the while he is full of compassion, extending the helping hand, and by wise counsels endeavouring to soften their lot. No longer is he young or passionate like them; but he loves youth, he excuses passion, and his heart, always generous, promptly espouses the cause of those whom his reason condemns. . . . Romeo and Juliet is a youthful work; if Sh. had written it later he would doubtless have lopped the *concetti* and the flowers of rhetoric, but he might perchance have drawn those passionate emotions with less ardor. Whoever touches the play under pretext of correcting it, cannot efface a blemish without erasing the brilliant colors of this youthful and burning poetry.

A. DE LAMARTINE.

('*Sh. et son Œuvre*,' p. 132, Paris, 1865.)—In this first great dramatic work of Sh. we find: Invention, none; it is literally translated from an Italian novel: a vitiated taste, since the most scandalous obscenity usurps the place of that virgin purity which is as necessary to style as to love: a style in a great measure depraved by the Italian affectation of that age, when authors made jests in place of revealing what should have been the true and pure sentiments of the situations in which they placed their characters: pathos chilled by the false over-refinement of the expressions. Such are the defects of Sh. in this piece. But after this is admitted, and too well proved by the citations over which we have thrown the veil of omission, its beauties reveal a great genius, a splendid imagination, a soul full of pathos and a master of hearts. That scene alone of the nuptials of the two lovers, and that admirable idea of the nightingale's song arousing the young bride, the uncertainty which the bird awakens in the mind of Juliet whether it be the vesper song, a prelude to a long night of rapture, or the matin song bringing separation or death; the tender dispute between the lovers whether it be the morning lark or the nocturnal songstress; this dispute about the time, those supreme moments which are to be prolonged for their felicity or abridged from their love, an idea entirely Sh.'s and such as no other poet could create, is worth a whole tragedy. It is a poem complete in itself; it is the heart sounded to its mysterious depths; it is nature associated with the happiness of the lovers by the most joyous and the saddest analogies of the summer nights under the southern skies, and it is the same note of the nightingale whether she sings in the evening twilight or in the morning dawn, giving to the lovers the signal of bliss or the terror of death. Thus, '*it is the nightingale of Romeo*,' or, '*it is the lark of Juliet*,' has become the proverb of anxious love in all lands. Poetry can go no farther, and the imagination can conceive of no more divine image in any tongue.

Observe here how the poet, entirely given up to himself, becomes simple and sober in his expressions by the very truth and force of the sentiment. All of pathos is in these two phrases, '*it is the nightingale*,' or, '*it is the lark*,' and then the terrible cry of Juliet when, after having denied, she is forced to assent: '*It is the lark, my love, save thyself!*'

In this play we find neither crime nor vice of any kind to serve as contrast to the two young lovers. They are sufficient to each other and to the spectators; all is innocence, all is goodness around them, except the fatality, blind and deaf, which sets a snare for them and drives them into it. Father, mother, friends, the Friar, the rival himself, Paris, all unite in loving them and serving them, and yet they love each other, they marry and they die! Fate lures them on, separates them, and re-

unites them in the bloody marriage of the tomb. Melting pity for these two children, victims even of the friendship of the Friar who wishes to save them, is the only sentiment which moves the spectator; tears devoid of bitterness fill all eyes; it is the tragedy of innocence, it is the tragedy of nature, but it is not the tragedy of art. Voltaire brutally called Sh. a drunken barbarian: not so, but a man of genius, uncultivated and artless, resembling, in the polished arrangement of his plays, Æschylus, Euripides, Corneille, Racine, or even Voltaire himself, as little as the Parthenon of Athens resembles a virgin forest on the banks of the Mississippi; the Parthenon is verily of marble, we may admire it, but it does not live, no vitality flows in the stony veins of its statues, while the virgin forest lives and overflows with a life which renews itself through all time. This is the character of Sh.; full of faults but full of passion, he lives, and will live an eternal life. Thus his *chef-d'œuvre* explains to us the enthusiasm that the poor holder of horses at the door of a theatre has inspired in the most cultivated nation of the universe.

H. TAINE.

(*'Littérature Anglaise,'* vol. ii, p. 190. Paris, 1866.)—In Sh. there is no preparation, no development, no care to make himself understood. Like a horse full of strength and fire, he leaps over the ground, he does not know how to run. From word to word he clears enormous distances, and glances in an instant from one end of the earth to the other. In vain does the reader strain his eyes to trace the intermediate steps; dazed by the prodigious leaps, he wonders by what miracle the poet has passed from one thought to another: we may here and there catch sight of a long ladder up which we clamber painfully step by step, but which he has mounted at a bound. Sh. flies, we creep. Hence arises a style made up of *bizarreries*, of bold images, intercepted by images still bolder, ideas barely hinted at, overwhelmed by others a hundred leagues removed; no sequence, but apparent incoherence; we halt at every step, the path has disappeared; far above our heads we descry the poet, and we find that we are following him through a rugged region full of precipices, over which he passes as on a level plain, while we by the most strenuous exertions can barely crawl.

But suppose we find that these utterances, so violent and so unpremeditated, instead of following each other smoothly and studiously, were poured out in crowds with all the facility and overwhelming abundance of ripples bubbling over from a brimming spring, that rises higher and higher, and finding nowhere room to spread out or to empty itself. There are twenty instances in Romeo and Juliet of this inexhaustible fancy. The metaphors, passionate exaggerations, pointed and twisted phrases, loving extravagancies, which the two lovers heap up, are infinite. Their language resembles the roulades of nightingales. Sh.'s wits, Mercutio, Beatrice, Rosalind, the clowns, the buffoons, all sparkle with flashes that go off, one after another, like a fusillade. Not one of them but utters enough to set up a whole theatre. The imprecations of Lear and of Queen Margaret would suffice—the former for the inmates of an insane asylum, the latter for all oppressed ones on the face of the earth.

All this may be explained in a word: objects entered into Sh.'s mind all complete, they can pass into our minds only disjointed, separated, piecemeal. He thought in blocks, we think in atoms. Hence his style and ours are two opposite languages. We, writers and reasoners, may note precisely by a word each isolated member of an idea, and represent the exact order of its parts by the exact order of our forms of expression; we advance by gradations; we follow the threads of our

discourse; we try to deal with our words as though they were numbers, and our phrases were equations. We use only general terms intelligible to every one, and regularly constructed sentences which all comprehend. We achieve precision and clearness, but miss the life. Sh. flung aside precision and clearness, and seized the life. Out of his complex conceptions he snatches a fragment, some fibre, all alive and throbbing, and shows it to you; you must divine the rest. Behind the word is a whole picture, a long train of reasoning foreshortened, a swarm of ideas,—you know what such words are, condensed and crowded—such words as come thick and fast in the heat of composition or the transport of passion, slang terms, fashionable phrases recalling local associations or personal experiences, little mincing modes of speech, and incorrect turns that, by their very irregularity, express the abruptness or the dislocation of the thought—trivial words, extravagant figures. Behind every one of them is a gesture, a sudden contraction of the eyebrows, a pursing of the smiling lips, or a downright saraband. These various forms of speech do more than denote ideas, they all suggest images. Every one of them is the concentration of a complete mimic action, the expression and the definition of a partial and particular idea. Hence it is that Sh. is at once strange and powerful, obscure and creative, beyond all the poets of his age and of all ages—the most lawless of all violators of language, the most extraordinary among all makers of souls, the farthest removed from logic and classic reason, the most potent to awaken in us a world of forms and to conjure up before us living persons.

Take, for instance, the Nurse in Romeo and Juliet, one of the most complete of his characters, garrulous, foul in language, the mainstay of the kitchen, smelling of pots and old shoes, stupid, impudent, immoral, yet otherwise a worthy soul, and indulgent to her young charge. She sets out to tell a long-winded, improper anecdote, and begins it four times over. It is all the same whether she is stopped in it or not. She has the story in her mind and tell it she must, although it raises no laugh but her own. Endless repetitions are the infant steps of intelligence. Common people never follow a direct line of reasoning or of narration. They retrace their steps, beat around the same bush. Tickled with a simile, they keep it before them for an hour, and cannot bear to let it go. They advance only by meandering in and out among a hundred incidents before they reach the essential word. Every thought that crosses their minds turns them from their path. Thus is it with the Nurse, when she brings news of Romeo to Juliet, whom she tortures not for the sake of teasing her, but only through her rambling incoherence. Her garrulity is even worse when she tells Juliet of the death of Tybalt, and the exile of Romeo. We hear the piercing screams and coarse hiccoughs of the asthmatic old magpie. She bewails, she jumbles together names, she utters set phrases, and ends by calling for brandy. She curses Romeo, and then conducts him to the chamber of Juliet. The very next day, after Juliet has been commanded to wed Paris, and she throws herself into the arms of the Nurse, beseeching her for consolation, advice, assistance, the latter finds the true remedy: 'marry Paris.' This naïve immorality, these weathercock arguments, this fish-wife's estimate of love, give the finishing touches to the portrait. . . .

Let the reader compare the dialogue of our stage with Mercutio's description of Queen Mab, the offspring 'of an idle brain as thin of substance as the air, and more inconstant than the wind,' introduced perfectly naturally into a scene of the XVIth century, and he will understand the difference between the genius that occupies itself with chains of reasoning or in noting absurdities, and the imagination which revels in imagining. . . .

It is but natural that such love should be followed by supreme calamities and fatal resolves. Ophelia becomes insane, Juliet kills herself, and that the insanity and the suicide are inevitable every one feels. It is not virtue, by any means, that is found in such souls, for by virtue we understand a will bent upon excellence and implicitly obedient to duty. The purity of such women is due only to delicacy or love. Vice repels them because it is gross, not because it is immoral. It is not respect for marriage that keeps them pure, but idolatry of their husbands.

LESSING.

('*Hamburgische Dramaturgie*,' Art. xv, June 19, 1767.)—'It was Love itself that dictated *La Zaïre* to Voltaire,' says a critic prettily enough. It would have been nearer the mark had he said that it was *la Galanterie*. I know of but one drama that Love itself elaborated, and that is Romeo and Juliet. It must be confessed that Voltaire makes his enamoured Zaïre express her feelings very prettily, very discreetly, but what are all these expressions in comparison with that living picture of all the little secret wiles whereby love creeps into our souls, of all the imperceptible advantages that it gains there, of all the artifices wherewith it acquires the ascendency over every other passion, until it is the autocrat of all our desires and all our aversions! Voltaire admirably understands, if I may so speak, the diplomatic style of love, which is that language, that fashion of language, which love uses when it says nothing but what it can answer for in the presence of dry sophists and cold critics.

GOETHE'S

ARRANGEMENT OF ROMEO AND JULIET FOR THE WEIMAR THEATRE,* 1811.

Act I, Scene i, opens before Capulet's house; servants are decorating the entrance with lamps and flowers, singing a festal welcome to the masks, who appear and enter the house as the first of the two strophes sung by the servants is repeated.

Scene ii. Enter Romeo, Benvolio and Page; the servants are still singing. Benv. [not the Benv. of Sh. ED.] flies into a rage at finding himself near the hateful house of Capulet, and is ready to fall upon the servants and compel them to hush their noise. But Rom. pleads for peace, and, after telling about the hatred between the two houses, reminds Benv. of the Prince's law, and ends with proposing to go to the Capulet's festival, to which Benv. accedes, puts up his sword, and Rom. sends the page for masks.

Scene iii. Mercutio joins Rom. and Benv. Rom. invites him to go with them to the Masque; he declines upon the plea that he is so distinguished a man that no mask could hide him from being recognized by every man, woman and child. [There is no allusion to Queen Mab. ED.]

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* This version (according to GENÉE's '*Geschichte der Shakespeare-schen Dramen in Deutschland*,' Leipzig, 1870) retained possession of the Stage in Berlin up to 1849. It was first published by BOAS in his '*Nachträge zu Goethe's sämmtlichen Werken*,' and is criticised by MR LEWES in his '*Life of Goethe*,' book VI, chap. v. The present synopsis is made from the extracts given in the above-mentioned excellent volume of Mr Genée. ED.

Scene iv. Room in Capulet's house. A masked ball. Capulet and Paris talk together. Paris, who confesses to have been in love with Juliet for a whole year, proposes for her hand, and Capulet gives his consent; they retire, and in Scene v come forward Lady Cap., Jul., and the Nurse talking together. Lady Cap. inquires how Jul. stands affected towards marriage, and urges the cause of Paris. The Nurse sings his praises. Juliet promises to look at Paris, as a mask leads her off to dance.

Scene vi. Rom. inquires of Benv. who the lady is that is led out to dance. Benv. cannot tell, and Rom. breaks out into 'O she doth teach the torches to burn bright,' &c.

The dialogue between Tybalt and Capulet is given quite literally. ('To set cock-a-hoop' is translated '*den Hahn im Korbe spielen.*')

Scene viii. The Prince and Merc. masked; they come on from the wings, and Benv. from the centre. Benv. recognizes Mer. at once. The latter angrily bids him to be quiet, and Benv. retires. The Prince then avows his design to reconcile the hostile Capulets and Montagues by gentle means, and by bringing about the marriage of Juliet with his relative Paris. He takes Mer. into his confidence, and bids him work with him to influence the younger members of the rival houses, as the older members are hard and obstinate. Mer. puts his nonsense at the Prince's service.

Scene ix. Tybalt points out the Prince to Cap., who expresses his delight at being so honoured. The Prince addresses Cap. graciously, and is much pleased to see his cousin Paris among the guests.

Scene x. A room from which the whole saloon and company are visible. Romeo and Juliet discovered. Romeo seizes Juliet's left hand, and, after his first speech to her, beginning, 'If I profane,' &c., he kisses it. He afterwards kisses her on the mouth in accordance with the stage-directions of Rowe and Capell.

Scene xi. The Nurse interrupts the lovers, as in the original, and Rom. learns from her that Juliet is a Capulet. He retires with Benv., and the scene closes with Capulet's farewells to them and to his guests.

Then follow, unchanged, the few lines in which Juliet learns Romeo's name.

The next scene contains the great Balcony scene in Capulet's orchard. Instead of the single line, 'He jests at scars,' &c., Goethe inserts half a dozen lines of his own about 'Who thinks of thirst when near the cooling fount,' &c. Otherwise the variations from the original are inconsiderable, except where Rom. plans that Jul. shall consult Friar Lawrence, 'who knows her heart, her guileless heart, and who had assuredly often smiled as he listened to her infant confession,' &c.

Act II opens with the Friar's monologue, 'The grey-eyed morn,' &c. Immediately after Romeo's entrance Juliet joins them. The scenes between Rom., Benv., Mer., the Nurse, and Peter, and between Juliet and the Nurse, are omitted. The lovers are united by the Friar, and then follows the fight with Tybalt, his death at the hand of Rom., and the latter's banishment.

Act III opens with Juliet's monologue, 'Gallop apace,' &c., and is followed by the scene with her Nurse. Between this scene and the next is inserted a short dialogue in Friar Lawrence's cell between the Friar and Romeo's page, who inquires after his master and begs that he may share his exile. The Friar assures him that he can be of more service by staying in Verona and acting as a messenger to his master in Mantua. Then follows III, iii of the original. Scene iv is omitted.

Act IV opens with III, v of the original. The next scene (IV, i of the original) is essentially changed; it is laid in Capulet's house. Juliet and Paris have an inter-

view. Paris urges his suit, telling Juliet that he thought she had all along favored his silent wooing, that he had so often ridden by the house that his horse would rear if he turned him in any other direction; he entreats her to marry him in order to bring peace to the city, so greatly excited by Tybalt's death and Romeo's banishment. Juliet replies with the most elaborate evasiveness, and when the Friar enters Paris entreats his influence with Juliet to turn her heart to him. Exit Paris. Juliet receives the sleeping draught from the Friar, and after his departure her monologue follows and she drinks the potion, and Act IV ends. The scenes in Capulet's house, the discovery of Juliet's death, &c., &c., are omitted.

The last Act is almost the same in the order of the scenes with the original, except that the concluding scene of the reconciliation of the families is left out. In the first scene, when Romeo receives the intelligence of Juliet's death, a long description of the event by the Page is inserted, who says 'that Verona's streets were all astir as if in rebellion, one to another mournfully lamented, "Juliet is dead, Capulet's Juliet is dead." All the bells tolled, and all the people streamed to the funeral procession. Then came a hundred monks, two by two, and then another hundred, from all the cloisters, bowed with age, looking as if they were going to their own graves; the people all were hushed;—as the bier came joggling by, I climbed a pillar and looked down on the pale, smiling figure that seemed to say, What hast thou, Death, to do with me? She lay in bride's array, and every one expected,—they would not have her dead,—that she would stir and rise. But when at the bright day the eyes ne'er opened, nor did the ringing of the bells awake her ears, nor e'en the sun speak to the quiet heart, then all around the people sobbed, and I cried, too. The bearers passed along, but I ran on ahead through byways to the churchyard, and pressed into the open space before the vault with all my force. Hung open were the iron portals, and there within I saw the Friar Lawrence, cleansing and airing all the mouldering place,—I talk too much,— I saw her laid by Tybalt.'

The scene in Capulets' monument follows the scene with the Apothecary, and the conversation between Friar Lawrence and Brother Marcus. The most noticeable change here, with the exception of the altered and shortened conclusion, is in the omission of the Page of Paris and Balthasar. Before Juliet revives the Friar confesses that all his cunning wisdom was in vain; that if he had opposed, instead of aiding the lovers, things could not have come to a worse end. After Juliet has stabbed herself Friar Lawrence acknowledges the folly that often attends the wisdom of the wise, that to attempt to do good is often more dangerous than to undertake to do evil. Happy those whose love is pure, because both love and hatred lead but to the grave.*

FRANZ HORN.

('*Shakespeare's Schauspiele*,' vol. i, p. 223. Leipzig, 1823.)—Let us not, on the other hand, lean too far to the side of the lovers, and regard them as ideals of virtue, for no one is less inclined to such a view than the Poet himself. They are two noble natures, living, blooming, ripening with exuberant force, suddenly flaming in

* In a letter to Frau von Wolzogen, Goethe speaks of his recently-completed version thus: 'The maxim which I followed, was to concentrate all that was most interesting, and bring it into harmony: for Sh., following the bent of his genius, his time, and his public, was forced to bring together much that was not harmonious, to flatter the reigning taste.'—*Literarischer Nachlass der Frau von Wolzogen*, vol. i, p. 437. (Cited in LEWES's '*Life of Goethe*.')

every pulse and vein with love. 'Fire and powder consumed in a kiss'—the thought runs through the whole play.

And here, again, Sh.—the true Sh.—differs entirely from the hundreds upon hundreds of other poets. He knows nothing, and chooses to know nothing, of the false division of love into spiritual and sensual, or, rather, he knows of it only when he purposely takes notice of it; that is, when he wishes to depict affectation striving after a misconceived Platonism; or, on the other hand, when he portrays a coarse, brutish, merely earthly passion. Where genuine love,—unadulterated love,—is spoken of, there is none of this miserable distinction; the whole man loves, for only the whole man can love. Juliet knows nothing of prudery or coquetry. She is not ashamed of her love,—were she ashamed of it she would be less virtuous. She says, without embarrassment and with perfect frankness: 'If that thy bent of love be honourable, thy purpose marriage,' etc. And as she recognizes the purity of Romeo's love, be it ever so quickly (spiritual insight is always quick), she is instantly decided.

Nevertheless, considering the ordinary relations of life, might not Juliet have been in error, for what could she have had but a subjective conviction of the truth of Romeo's love? and only according to this can her moral worth be appreciated. But we, outside, may certainly be permitted to compare such love to fire and gunpowder, and to call it a serious, nay, a dangerous thing. And the world,—the hostile world,—with all its forces never asks permission to pronounce upon this love, but decrees that such a happy love shall not have long continuance. It is powerless to prevent its existence,—the dangers with which it has surrounded it have given an added charm, a keener zest; but it has decided against its continuance, and its decision takes effect.

Here we are met by the question, Whether two human beings may not, be their attachment never so pure, love too ardently? This question Sh. answers, not coldly and prosaically, as would, perhaps, have suited Warburton, but in true poet fashion.

Man upon earth is an imprisoned god,—I can say no more. Only Religion and Love can teach him to endure this imprisonment as they reveal to him, and even enable him to enjoy, fettered as he is, the eternal freedom hereafter to be enjoyed. But love manifests itself in different ways in different natures. Sometimes it is sunlight, sometimes moonlight. Sometimes man is able, by its help, to regard his prison as a graceful villa, and even,—if the colossal image may be permitted,—to play with his prison-bars, using them as clumsy strings of a clumsy, giant lyre. But sometimes, too, Love is like the lightning, not only striking but setting on fire, and consuming both prison and prisoner,—in illustration of which the fabled shirt of Nessus and the myth of the Phœnix come to our aid. In Romeo we see this lightning life and lightning death of love, and it need not dismay us. But enough of what is most inexhaustible of the inexhaustible, if, indeed, the inexhaustible admits of degrees.

We ask attention to the character of old Capulet,—to his almost jovial coarseness, and to the graver coarseness of his wife, for we discover here the Poet's purpose in portraying them thus. He might easily have represented them as most elevated and dignified characters, but being what they are Juliet is excused for acting as she does.

Another question may be asked here by the modern, or ultra-modern, reader. Is the Poet justified in allowing his heroine to be scolded and abused as she is by these life-like but extremely coarse old Capulets?

Many poets would be very averse to this, for they must be sensible that their heroines are very shaky in position. Therefore it is the office of most of the other characters to assure the reader that the said heroine stands upon uncommonly firm and

graceful feet, and that, moreover, she is excellent, amiable and immensely noble, so that a whole forest of laurel could hardly furnish forth crowns enough for her. It is true the reader, for the most part, is incredulous, but if with such assurances he can barely put faith in the fair one's excellence, how would it be if some character in the play were allowed to be-rate the heroine smartly? No well-bred poet could allow it. Sh. is none of these. His old Capulet makes no bones of calling his poor, dear daughter 'you green-sickness carrion!' 'you baggage!' 'you tallow-face!' He threatens to have her dragged on a hurdle to St. Peter's church, and when once the stream of his vulgarity has burst every dam of propriety, he even declares that it would afford him no small pleasure to flog her a little, for which unheroic act, as he expresses it, his 'fingers itch.' As I said before, it is most audacious in the poet to venture thus far without the least fear that Juliet may suffer injury in the imagination of the reader.

But he may well be bold; his Juliet is so permeated and enveined with beauty, that of all these coarse words not one cleaves to her. It can even be said that they serve only to make her more graceful and beautiful. Ariel can hover over moor and bog, and the sunbeams play upon filth and slime, without losing one ray of their bright natures; even so Juliet may be heaped with coarse epithets without any harm to her beauty. Old Capulet, by the way, seems to be a man, who, with small abilities, makes an attempt to play the fool with tolerable success.

The whole of the last scene between Paris and Romeo is one that we moderns may hold up to Sophocles and say, 'Here is something beyond thy power.'

Humour appears to belong most especially to northern nations, or, to speak more exactly, to the middle north, *i. e.*, to the English and the Germans. Sh. here gives genuine racy humour to an Italian, and yet never forgets that Mercutio is a Southerner. It would lead us too far to compare here the humour of Mercutio with that pervading our Poet's purely northern plays, but we would call the reader's attention to one very striking difference, which proves at once that Sh. was not only a great genius but a profound artist. He makes the death of Mercutio the lever, as it were, of the play, for it alone rouses Romeo from his tender, dreamy melancholy, and drives him to take that revenge upon Tybalt by which his own and Juliet's fate is decided. How wise was it then of the Poet to steep Mercutio from head to heel in the stream of frolic and fun, for thus his death overcomes us with a strange sensation, half tears, half smiles, as it were, which gently prepares us for the deeper emotion produced by the darker end of Romeo and Juliet.

Peter, too, deserves a moment's notice for the sympathy which, despite his rude boorishness, he feels for the dead Juliet. When his sorrow is too much for him he looks about for a soft bandage for the wounds of his soul, and finds it in music. It is true that in certain pains of the spirit the wisest as well as the most simple turn to music for consolation. But here neither the music nor the pain amounts to much, for the buffoon speedily gets the upper hand, as is natural.

The dead lovers stand nobly transfigured before our eyes, and no effeminate emotion, no bitter pain, mingles with the exalted feeling by which we are possessed. But there is no want of the grand irony of life, and there ought to be none. Having resigned ourselves to the thought just suggested, and to the elevated feeling which the reconciliation above the lovers' grave must awaken, a keener emotion arises and we ask the now united heads of the rival houses, 'Why did you not end your foolish strife earlier? If you were longing for blood, why could not the blood of Tybalt and Mercutio content you? It inflamed you the more, and only now, when you are

robbed of your houses' dearest treasures, when the blooming lives of Juliet, Romeo and Paris lie crushed at your feet, only now are you weary and wretched enough to be reasonable. Now, desolate old men, when you have scarcely anything left to love, you are ready to see to it that no further loss shall be borne. It needs only a few words from the Prince, and over those corpses you join hands no longer able to wield the sword, and you hardly know what you have been quarrelling about. The best result of your reconciliation your servants will enjoy, for Sampson, Gregory, Abraham, and Balthasar will be no longer under the necessity of brawling on your account in the streets of Verona, and the disturbances caused by you will cease.'

As I have said, these thoughts are not to be avoided, and although the Poet has not clothed them in words, he yet presents them to us. He sought not merely to dramatize a touching love-story, but to portray deeper human life. If we look carefully at this in Sh.'s mirror, emotion, exultation, and irony fill us in harmonious accord. Even the irony so sharply pronounced at the close is not overpowering, for the thought prevails, 'Better late than never,' and the peace of a city is precious enough not to be purchased too dearly at the cost of five lives.

I confess that our admirable Goethe's arrangement of the conclusion is unintelligible to me.

Some of the earlier critics have maintained that Sh. in the tomb-scene allows a very touching situation to escape him, for it is obvious enough that if Juliet had been made to awake just as Romeo took the poison, she might have had some very harrowing and effective talk with him. True, this is obvious enough, so obvious that for this very reason the true Poet scorned it.

Such a scene would not be tragic, but an offensive piece of torture, irritating to the last degree. Had the Poet aimed to gratify those readers who can never sup sufficiently on horrors, the proposed scene could have been got up with all the ease imaginable; nay, he could, of course, have had old Capulet, old Montague, the Prince and Friar Lawrence all die at the tomb, and then had an earthquake swallow up the entire city; it would have cost nothing but—ink.

Such views cannot be too severely condemned, for they have always existed, and are not without friends even in our own day.

TIECK.

('*Dramaturgische Blätter*,' vol. i, p. 256, Breslau, 1826.)—Romeo's temperament is, on the whole, much more gloomy than Juliet's; in the garden-scene his soul lights up, but in good fortune, as in bad, he is violent and rough. This vigorous manhood which so easily oversteps the bounds of mildness and tenderness, harming both itself and others, and losing all moderation and restraint when enraged, this it is that in real life enkindles such manifold passions and suffers so deeply and powerfully. This exuberance of life, sooner or later, in one way or another, involves in ruin both itself and the object of its idolatry; and this lesson Friar Lawrence constantly preaches to the rash youth. If such an ideal love really exist, pure and unalloyed by selfishness, by will, or by vanity, free from all gloomy passionateness (which in truth only serves to reflect more brilliantly the glow of rapture)—if there really be such a holy, pure, peaceful flame that, divine in its nature, calls forth unqualified veneration, nay, adoration, from all who approach it,—if such really exist, it cannot be a subject for poetic, least of all, for dramatic representation. I am well aware that these latter days demand this miracle, that many poetic souls delight in pictur-

ing it, that many of our latest dramas are only too full of it; but assuredly Sh. would be sorely tried were the task set him of portraying such unqualified love.

The epic poet must deal in more earthly materials, must have more limitations, than the lyric, although even the latter would soon let his weary wings droop in that empty space which so many term the Ideal; the dramatist must be still more lifelike, still more persuasive, still more individual. Whoever, therefore, seeks in Sh. for so-called ideal lovers will find himself deceived; he will find merely Romeo and Juliet, human beings with virtues and faults, developing their individuality under all circumstances in their own way, and true to their character, surmounting the pressure of circumstances, or succumbing to it; but that these characters are sustained with such truth, such fidelity, such life, under all circumstances,—this it is that gives to the picture a charm so touching and ravishing that the tongue would fain dwell on those wondrous phases of love. So little subject was such a spirit as Sh. to the delusions and self-deceit which beset smaller men that he wrote out all these effusions from his own full heart; it may perchance be true that he represented himself and depicted scenes from his own past life. Before Romeo finds Juliet his heart is brimming with tenderness and longing; this strong love demands an object, and he bestows all his feelings with passionate persistence upon one who does not understand him, and who is not inclined to reciprocate his sentiments. Whether it is that this Rosaline is simply beautiful but unamiable, or whether she does not yet need love, at any rate she waives off the wooer, and Romeo falls into idle dreaming, into a capricious play with his own passion, in which it is hard to decide whether or not he is as sincere as he would have us believe. His melancholy is not devoid of humour; nay, he delights in wandering to the very verge of frenzy and in confiding to his friend, whom he both seeks and avoids, all his inmost feelings, at one time in those playful antitheses with which all the Italian love-songs are full; at another in descriptions of his beloved one, or in references to suicide. That all this is essential to the drama needs not to be explained. Had Romeo long been in love with Juliet, had he been (as indeed he has been represented by some, and wished to be by many more) capable of quiet sorrow, of resignation to the future, of submission to fate, then his tragic death and everything that he does and suffers would be perfectly impossible.

The tragedy has been sometimes criticised in that its *dénouement* is brought about by a trifling accident. It is only a seeming accident; the tragic fate lies in the character of Juliet, and especially of Romeo. Had he been calmer, more cautious, less familiar with the idea of suicide, he would not have been Romeo; he ought to have investigated the matter, taken pains to inform himself, visited the Friar, and there would have been no tragedy. He must, Juliet must, perish; the necessity lay in their very natures. And that the blossom of their loves so quickly withered, and that the whole happiness of their lives was compressed to the short span of a summer night, this is the elegiac wail of our mortality that accompanies all joy and all beauty. Never before in any poem have longing, love, passion, tenderness and the grave, death, despair, with all the horrors of corruption, been so intimately intermingled; never before have these sentiments and emotions been brought into such intimate contact without counteracting and neutralizing each other, as in this single most wondrous creation.

I need not say how great is the mistake that any re-arrangement of this tragedy makes which permits Juliet to awake before the death of Romeo; and yet Garrick fell into this error, and many a spectator has applauded this barbarous mutilation.

Such a horrible situation scatters all our previous sympathy; nay, thrusts our feelings to the very verge of the ridiculous and of insipidity. If this situation cannot be tragically interpreted, still less can it be interpreted musically; and yet in the opera by Zingarelli, in this scene, is one of the best and most pathetic arias.

Sh. was eminently right in not closing the tragedy with the death of Juliet, however much our modern impatience may demand it. Not only do the affecting reconciliation of the two old foes and the vindication of Friar Lawrence make the continuation necessary, but so it must be chiefly in order that, after misfortune has done its worst, the true idea of the tragedy, its glorified essence, may rise before our souls that up to this point have been too sorely tried and too violently affected to perceive the inmost meaning of the poem, or to take a painful yet clear survey of it. Schiller, in his preface to 'The Bride of Messina,' expresses the opinion, singular, to say the least, that Sh.'s dramas stand peculiarly in need of a Chorus, after the manner of a Greek tragedy, in order fully to express their meaning. Here, and in all Sh.'s tragedies, without any such aid, there is just as much, if not more, done for us; and it is inconceivable how a genius like Schiller's could fail to see this, or so to permit his prejudices to blind him. . . .

It is a pity that on the stage much of the Nurse's vulgar babble, as well as Mercutio's flying witticisms, must be omitted. We are no longer innocent enough and unconstrained enough to listen to these jests simply as jests; our propriety is instantly aroused; on such occasions, and on much milder ones, it never allows itself to be caught napping. How, in more modern pieces, it applauds much worse things, and feels thereby much edified and strengthened, is no riddle to those who see that in this respect we live in a world turned upside down. In a tragedy like this, where love is the theme that is treated under its manifold aspects, the contrast of joking and laughter should not be forgotten. Through the whole piece, as in a many-voiced musical symphony, the voices of the young people at one time mingle in unison, then separate and flow onward in contrast: Benvolio the sedate, Tybalt the furious, Mercutio the witty, Romeo the enthusiast, Paris the tender, refined youth; indeed, we may even add the tone of command of the young Prince, whom I have always thought to be quite young, and have imagined as a counterpart to the others.

When Juliet is found apparently dead on her marriage morning, there is a loud outcry of wailing and lamentation: the father, the mother and the count in turn utter their woe; but loudest of all, in the original, is the Nurse. Now-a-days the latter must keep hush to avoid giving offence. However affecting is the father's grief, it has not the true tragic ring; we know that Juliet will awaken; the poet, therefore, expresses the sorrow almost wholly in ejaculations, with a certain symmetry so as not to strike too deep. The mother, accordingly, is more moderate, and Paris recites only a few elegant phrases which need no tragic earnestness, but serve only to express his refinement and his noble, amiable disposition. In order to keep the scene from being genuinely tragic we hear the exaggerated wailing of the Nurse drowning all others; she is the comic and the disturbing element; and, as if all this were not quite sufficient, the poet introduces the witty Peter to go through a scene of delicious nonsense with the musicians, in order to weaken the previous impressions on our minds and to prepare us for the approaching scenes, which will strike with heavier force after this respite and this diversion. . . .

I am inclined to think that the rôle of Friar Lawrence the Poet wrote for himself; in it is every variety of tone without its ever rising to the height of passion-

ateness—golden words, part instructive, part soothing or consolatory; at last from these holy lips issue the sighs and the plaints of the unhappy lovers. . . .

In the scene where Juliet entreats his aid, Friar Lawrence may well lose his self-command, and his consolations, as well as the remedy which he proposes, bear the traces of embarrassment and timidity. His own honour, his liberty, everything was at stake. Out of love for his young friends, and with the hope, at the same time, of bringing peace to the city, he had plunged into a strife for which he lacked both courage and weapons. As it so often happens to sentimental schemers, he had not counted on any obstacles; he had taken the happy event indefinitely for granted, and postponed all thoughts about it. Suddenly opposition occurs, the most natural in the world, and it would have been the simplest plan, as well as the most advisable, to disclose the marriage to the parents, trusting to the effect which it would have upon the Father and the Prince. In the presence of her terrible father this simplest plan never occurs to Juliet, not does the anxious Friar think of it. In place of it an artificial, daring, hazardous, nay, a frightful remedy is adopted. The rage of a single man is warded off, but, by so doing, the fate of the lovers devolves upon other unknown powers, which can still less be computed or controlled. How artificial is that speech which the anxious Friar had to deliver over the apparently dead body of Juliet! Far otherwise is it in his last speech in the last act. His game is lost, endless misery stretches before him, a terrible misfortune has befallen him, his dearest friends have been snatched away in the most painful manner through a mistake for which in part he was responsible, in fear and trembling all his strength breaks down, the calamity of Romeo and Juliet will for ever live in his deep woe and horror, and from out of his unspeakable sorrow and inconsolable wretchedness he rises in his speech to the sublime; his broken words sound unearthly, we scarcely recognize him, for it is the dying song of the swan; sorrow for his darlings, and the consciousness that he brought about and survives their fate, must soon wear him to the grave.

Dr. HERMANN ULRICI.

(*'Sh.'s Dramatic Art,'* 1839. Translated by A. J. W. M. London, 1846.)—In this piece love is undoubtedly regarded as the basis, centre, and leading principle of human life; in love human life is seized in its inmost core; it is the noblest and most exalted privilege that man enjoys, and deification of love consequently were no idolatry so long as it should be apprehended in its true divinity; for God himself is even love. But even because it is in its nature thus eminently noble and sublime, does love become, so soon as it attaches itself to the finiteness of passion and desire, and so long as it remains unpurified from earthly dregs, a fatally destructive force, whose triumphs are celebrated amid ruin and death. It is even because it is in its true essence of a celestial origin that it hurries along, with demoniacal and irresistible energy, all who misuse its godlike gifts, and who, plunged in the abyss of self-forgetfulness, lavish all the riches of a heavenly endowment on the lowly sphere of their *earthly* existence. It is in such a light that Romeo is presented to us at the very opening of the piece. The faculty of loving, which pervades his whole being, and which is assigned to him in so eminent a degree, instead of being refined and spiritualized by its sexual object and passion, becomes merged in passionate yearning and desire. He thus becomes the slave of the very power whose master he ought to be. . . . . Both are high-born, richly gifted, and noble of nature; both have earth and heaven within their bosoms; but they pervert their loveliest and noblest gifts into

sin, corruption, and evil; they mar their rare excellen[illegible] idols of [illegible] other, and fanatically sacrificing all things to their idol[illegible] that Tybalt kills Mercutio and falls himself by the hand [illegible] consequence of the reigning feud. This consideration [illegible] propriety of the characters of Mercutio and Tybalt; the former with the pure light-heartedness and cheerful contempt of life with which he holds up the mirror of irony before the wild earnestness of the universally reigning passion, and reflects the nothingness both of it and of all earthly things, and Tybalt with the blind, sullen zeal of his savage disposition—both are *active* representatives of that spirit of party hate which, wherever it springs up, inevitably terminates in violence and death. The prudent Benvolio attempts in vain to quench the heat of strife; he, too, is necessary even to prove that it is unquenchable, while the old men, the Montague and the Capulet, the original causes of the dissension, are on the scene for no other end than to suffer and to reap the bloody harvest which they had sown. Further, it is no mere chance that Romeo remains in his mistaken belief of the death of Juliet, or that the latter does not come to herself a few moments earlier, and before Romeo has drank off the poison: the innocent device of Friar Lawrence—the fruit at once of solitary musing and of ignorance of the world—cannot, amid the tearing torrent of passion, strike root in the volcanic soil, where so many heterogeneous elements are crowded together in mutual collision. As Romeo replies to the solaces of philosophy by attempting suicide, and rejects all the counsels of reflection and deliberation, the remedies suggested by calm and circumspect wisdom are unable to save him, all external means must of necessity fail. Even the sudden freak of Romeo and his friends to attend the festival of the Capulets—that first spring of the tragical incidents that followed so thickly—is divested of its seeming arbitrary character of hazard and caprice. Profoundly does the poet remind us, by the mouth of the witty Mercutio, of the mysterious connection subsisting between the past and the future, which so often reveals itself in dreams. Deterred by a vision of the night, Romeo yields to the instigation of his friends reluctantly, and almost involuntarily. His 'mind misgives,' and yet he yields, impelled, as it were, by some internal necessity. And this necessity, what else is it than the mysterious, but nevertheless certain and indispensable, connection between the inner and outer world—the secret and yet manifest inter-action between a man's character and his fortunes, through which the most delicate traits of his mental constitution have their correspondent anti-type in outward circumstance, and in obedience to which, in the present case, that supernatural energy of love into which Romeo's passionate susceptibility precipitates him, is so promptly seconded by the external occasion? Sh., it is asserted, has grievously offended against the rules of dramatic art by not concluding the play with the death of the lovers, but appending a scene of investigation and inquiry which is not only superfluous, but weakens the dramatic impression. But, in sober earnest, how dull and prosaic must that mind be that fails to discern and feel the sublime beauty and deep significance of the closing scene! Is the scene, in short, such as it is pretended? Or is it the sole end of tragedy to ruffle the nerves of the spectators from their ordinary torpidity by a series of horrors and murders? Was not the violent death of the loveliest and noblest beings of the earth revolting to human sensibility, and needed it not to be accompanied with a soothing whisper of deep and blissful consolation? And this sweet solace, which is essential to true tragedy, as exhibiting the desired purification of humanity, and, therefore, its veritable reality, its eternal and infinite vitality, sounds forth in this closing scene with the soft har-

mony of a quiet, thoughtful sadness which knows no bitterness. The lovers have, indeed, fallen a sacrifice to their misuse and reckless squandering of divine endowments; whatever there was of earth and passion in their love has been purified, atoned for, and exalted by death; it rises from the tomb pure and golden, like the Phœnix from its ashes, to diffuse a lasting blessing on the scene of its brief earthly existence.

Dr. HEINRICH THEODOR RÖTSCHER.

(*'Philosophie der Kunst,'* vol. iv, *'Romeo and Juliet Analyzed, with especial reference to the Art of Dramatic Representation.'* Berlin, 1842.)*—The existence of such a passion is accompanied from its very birth by a tragic influence, in that the only reverberation to the proclamation of its birth is the harshest discord. Hence the situation of Romeo and Juliet at the very first moment of their love is tragic. The tragic collision is only the fruit, which is developed from the germ of the relation into which the lovers are thrown. From the very first moment, therefore, their passion seems fanned by that poisonous breeze which is laden with the odours of the grave. To be representatives of the bitter inappeasable hatred of the two houses is the *Até* of the lovers; it is the tragic basis on which all the woe is founded as by a necessity of nature, although disguised as free-will. Thus we see the truth of the ancient *Até* in all her destructive significance reproduced in a tragedy the most modern in its passion. . . .

It was essential to the unity of the idea in this tragedy that the hate between the two houses should not be represented as arising from any cause that could enlist our sympathies. Any such issue would absorb our interest, and obstruct the surrender of our attention to any other passion. The poet cannot impart any substantial pathos to the hate of the two foes from which this single love has sprung, nor can he permit our gaze to be riveted upon the cause of this mortal hate, if the power of romantic love, in its entire development, is to be made the cardinal point of the tragedy. Any concrete issue, as, for instance, between the Church and the State, or as between republican institutions and monarchical power—any such issue would at once convert us to partisans, and force us to desire the triumph of that party which had our sympathy. The dénouement could not in that case end, as it now does, in the conviction of the equal guilt of both houses, who, by the loss of what was dearest to each, were brought to the knowledge of the wickedness of their enmity. Herein lay the rich store of blessings which the passion of love revealed in the catastrophe of the lovers; it conquered that deeply rooted hate which had defied hitherto every attempt to eradicate it. Thus has the poet preserved the unity of idea and of interest by

* It was only after much deliberation that I decided to give any extracts at all from the excellent essays of RÖTSCHER and STRÄTER on this tragedy. To give the whole of the essays would take at least a hundred pages of this volume, and to give detached passages here and there seems a cruel mutilation of such finished productions. But as HEINE says that Sh. in the smallest atom of the visible world could at once discern its relations to the universe, it may happen that Shakespearian students, from these few specimen bricks which I offer, may form some idea of the massiveness and beauty of the structures from which they are taken. I am the more anxious to give some extracts from this particular essay of RÖTSCHER'S because it affords an excellent instance of the German school of Symbolism—a school that has interpreted symbolically the whole Greek Drama and the Iliad. It may not be amiss to remind the reader that the idea, embedded in some of the learned German's sentences, is not unlike 'bonnie Sir Hugh,' in the Scotch ballad, who complains of his coffin that the 'lead is wondrous heavy,' and the 'well is wondrous deep.' ED.

infusing no political or religious element into the hatred between the Capulets and the Montagues, and only thus was it possible to give a tragedy of love in unalloyed purity. . . .

So long as Count Paris acknowledges in old Capulet's permission the sole justification of his betrothal he outrages the domain of free subjectivity, which alone is the source of all harmony and poesy. Against this right, founded upon the authority of parents, the disregarded subjectivity of free choice rightfully opposes itself. This right, which recognizes in the will of the parent a sufficient authority for a *mariage de convénance*, must be abrogated by the higher law of free choice—that is, must be shown to be subordinate thereto. The conflict between the two can result only in a victory for the latter. It is, therefore, with an insight as prophetic as it is profound that Count Paris is made to fall by Romeo's hand. The genuine passion of Love unveils the emptiness and falsehood of a sham passion which does not spring from a complete surrender of the personality. But even in its downfall the latter receives a certain degree of consecration in so far as it comes in contact with the genuine poetic passion of love, and is in death reconciled with it. The victory of Romeo, therefore, over Paris is the victory of the true poesy of Love over the merely prosaic *penchant* that has no absolute right of existence; it is the triumph of genuine passion over superficial passion, which is, as it were, only veneered with a mere semblance of subjectiveness. But the matter-of-fact standpoint can be conquered by the poetic only when there is in it some emotion common to both, some one point in which it is open to the latter. If there were no correlation between the two there could be no victory for poesy. And it thus appears in this tragedy: Count Paris is overcome by Romeo at the very moment when he displays the highest degree to which he can bring the intensity of his emotion. The news that the fairest flower of Verona's field has withered away in death, for a moment transports him out of himself; he goes to the tomb to pay his last homage to the departed. And it is at this very moment, the highest of which his prosaic *penchant* is capable, that the contrast of genuine passion, which has also undergone the same experience, and has also reached its highest intensity, must be made most glaring. On the one hand, Paris strews flowers on the bridal-bed of her whom in life he honoured; on the other stands Romeo, who has devoted himself to death, who has resolved to sacrifice to his love his whole existence, who has, therefore, already triumphed over death. The offering of Paris seems but frosty and faint-hearted, more like a mere show of feeling; while in Romeo is revealed the fearful earnestness of a character that has already risen above its earthly being in the intensity of its passion. In such a conflict the right of true passion, that has staked life, must conquer the counterfeit passion, that can utter but frosty words. In comparison with Romeo, Paris has no rights. Therefore, at the tomb Paris receives his death-wound, and yields to the absolute right of true passion. Words must give way to deeds; he alone can be the judge who, about to sacrifice himself for the Idea, has already executed on himself the commands of the spirit. Therefore, Romeo is the sole legitimate executioner of the judgement on Paris.

G. G. GERVINUS.

('*Sh. Commentaries*,' vol. i, p. 285, 1850. Translated by F. E. Bunnett. London, 1863.)*—There are in Romeo and Juliet three passages of an essentially lyric nature:

* I cannot refrain from expressing my regret that I have not seen Gervinus in the original. ED.

Romeo's declaration of love at the ball; Juliet's soliloquy at the beginning of the bridal-night; and the parting of the two on the morning following this night. In all these passages Sh. has followed fixed lyric forms of poetry, corresponding to the existing circumstances, and well filled with the usual images and ideas of the respective styles. The three species we allude to, are: the sonnet, the epithalamium, or nuptial poem, and the dawn-song (*Tagelied*).

Romeo's declaration of love to Juliet at the ball is certainly not confined within the usual limits of a sonnet, yet in structure, line, and treatment it agrees with this form, or is derived from it.

Juliet's soliloquy before the bridal-night (III, ii) (and this Halpin has pointed out in the writings of the Shakespeare-society in his usual intellectual manner) calls to mind the epithalamium, the nuptial poem of the age. Sh. draws over it the veil of chastity, which never with him is wanting when required.

The Poet's model in this scene (III, ii) is a kind of dialogue-poem, which took its rise at the time of the Minnesingers,—the dawn-song. In England there were also these dawn-songs; the song to which, in Romeo and Juliet itself, allusion is made, and which is printed in the first volume of the papers of the Shakespeare-society, is expressive of such a condition. The uniform purport of these songs is, that two lovers, who visit each other by night for secret conference, appoint a watcher, who wakes them at dawn of day, when, unwilling to separate, they dispute between themselves, or with the watchman, whether the light proceeds from the sun or moon, the waking song from the nightingale or the lark; in harmony with this, is the purport also of this dialogue, which, indeed, far surpasses every other dawn-song in poetic charm and merit.

Thus, then, this tragedy, which in the sustaining of its action has always been considered as the representative of all love-poetry, has in these passages formally admitted three principal styles, which may represent the erotic lyric. As it has profoundly appropriated to itself all that is most true and deep in the innermost nature of love, so the poet has imbued himself with those external forms also, which the human mind had created long before in this domain of poetry.

By Friar Lawrence, who, as it were, represents the part of the chorus in this tragedy, the leading idea of the piece is expressed in all fulness, an idea that runs throughout the whole, that excess in any enjoyment however pure in itself, transforms its sweet into bitterness, that devotion to any single feeling, however noble, bespeaks its ascendency; that this ascendency moves the man and woman out of their natural spheres; that love can only be a companion to life, and cannot fully fill out the life and business of the man especially; that in the full power of its first rising, it is a paroxysm of happiness, which, according to its nature, cannot continue in equal strength; that, as the poet says in an image, it is a flower that

> 'Being smelt, with that part cheers each part;
> Being tasted, slays all senses with the heart.'

These ideas are placed by the poet in the lips of the wise Lawrence in almost a moralizing manner, with gradually increasing emphasis, as if he would provide most circumspectly that no doubt should remain of his meaning. He utters them in his first soliloquy, under the simile of the vegetable world with which he is occupied, in a manner merely *instructive*, and as if without application; he expresses them *warningly* when he unites the lovers, at the moment when he assists them; and finally he repeats them *reprovingly* to Romeo in his cell, when he sees the latter undoing himself and his own work, and he predicts what the end will be.

Averse to the family feuds, Romeo is early isolated and alienated from his own house. Oppressed by society repugnant to him, the overflowing feeling is compressed within a bosom which finds no one in whom it may confide. Of refined mind, and of still more refined feelings, he repels relatives and friends who seek him, and is himself repulsed by a beloved one, for whom he entertains rather an ideal and imaginary affection. Reserved, disdainful of advice, melancholy, laconic, vague, and subtile in his scanty words, he shuns the light, he is an interpreter of dreams, a foreboding disposition, a nature full of fatality. His parents stand aloof from him in a certain background of insignificance; with his nearest relatives and friends he has no heartfelt association. The peaceful, self-sufficient Benvolio, presuming upon a fancied influence over Romeo, is too far beneath him; Mercutio's is a nature too remote from his own. He and Tybalt, on the opposite side, are the two real promoters, the irreconcilable nurturers of the hostile spirit between the two houses. Tybalt appears as a brawler by profession, differing in his dark animosity and outward elegance from the merry and cynical Mercutio, who calls him a 'fashion-monger.' Mercutio, a perfect contrast to Romeo, is a man without culture, coarse and rude, ugly, a scornful ridiculer of all sensibility and love, of all dreams and presentiments, one who loves to hear himself talk, and in the eyes of his noble friend 'will speak more in a minute than he will stand to in a month;' a man gifted with such a habit of wit, and such a humourous perception of all things, that, even in the consciousness of his death-wound and in the bitterness of anger against the author and manner of the blow, he loses not the expression of his humour. According to that description of himself, which he draws in an ironical attack against the good Benvolio, he is a quarrel-seeking brawler, a spirit of minute contradiction, too full of confidence in his powers of strength, and as such he proves himself in his meeting with Tybalt. Our Romanticists, according to their fashion, blindly in love with the merry fellow, have started the opinion that Sh. despatched Mercutio because he blocked up the way for his principal character. This opinion rivals in absurdity that which Goethe, in his incomprehensible travesty, has done with this character. . . . .

Now to that insignificant Benvolio and to this coarse Mercutio, who degrades the object of his idolatrous love with foul derision, Romeo feels himself not disposed to impart the silent joys and sorrows of his heart, and this constrained reserve works fatally upon his nature and upon his destiny. . . . .

The Juliet who is to replace Rosaline, the heiress of the hostile house, lives, unknown to him, in like sorrowful circumstances, though in womanly manner more careless of them. A tender being, small, of delicate frame, a bark not formed for severe shocks and storms, she lives in a domestic intercourse, which unknown must be inwardly more repulsive to her, than the casual intercourse with his friends can be to Romeo. As Romeo, when elevated by happiness, and not depressed by his sickly feelings, appears clever and acute enough, in showing himself equal or superior in quick repartee even to Mercutio, Juliet also is of similar intellectual ability; an Italian girl, full of cunning self-command, of quiet, steady behaviour, equally clever at evasion and dissimulation. She has inherited something of determination from her father; by quick and witty replies she evades Count Paris; not without reason she is called by her father in his anger, 'a chop-logic.' How can she, in whose mind is so much emotion, whose heart is so tender, and in whose nature we see an originally cheerful disposition,—how can she find pleasure in her paternal home, a home at once dull, joyless, and quarrelsome? Old Capulet (a masterly design of the poet) is a man of unequal temper, like all passionate natures, quite

calculated to explain the alternate outbursts and pauses, in the discord between the houses. Now in his zeal he forgets his crutch, that he may wield the old sword in his aged hands, and now in merrier mood he takes part against his quarrelsome nephew with the enemy of his house, who trustfully attends his ball. On one occasion he thinks his daughter too young to marry, and two days afterwards she appears to him ripe to be a bride; at first, with respect to the suitor Paris, like a good father, he leaves the fate of his daughter entirely to her own free choice, then, in the outburst of his passion, he compels her to a hated marriage, and threatens her, in a brutal manner, with blows and expulsion. Outward refinement of manner was not to be learned from the man who speaks to the ladies of his ball like a sailor, no more than inward morality from him who had once been a 'mouse-hunter' [*sic*], and had to complain of the jealousy of his wife. The Lady Capulet is at once a heartless and unimportant woman, who asks advice of her nurse, who, in her daughter's extremest suffering, coldly leaves her, and entertains the thought of poisoning Romeo. The Nurse—Angelica—designed already in her entire character in Brooke's narrative, is then the real mistress of the house; she manages the mother, she assists the daughter, and fears not to cross the old man in his most violent anger; she is a talker with little modesty, whose society could not aid in making Juliet a Diana, an instructress without propriety, a confidante with no enduring fidelity, from whom Juliet at length separates with a sudden rejection. To this society is added a conventional wooing of Count Paris, which, for the first time, obliges the innocent child to read her heart. Hitherto she had, at the most, experienced a sisterly inclination for her cousin Tybalt, as the least intolerable of the many unamiable beings who formed her society. But how little filial feeling united the daughter to the family is glaringly exhibited in that passage, in which, even before she has experienced the worst treatment from her parents, the striking expression escapes her on the death of Tybalt, that, if it had been her parent's death, she would have mourned them only with 'modern lamentation.' . . . .

When her mother announces to her that the day for her marriage to Paris is fixed, Juliet is, for the moment, carried out of her womanly sphere. Just elevated by the happiness of Romeo's society, she has lost the delicate line of propriety within which her being moved. Even when her mother speaks of her design of causing Romeo to be poisoned, she plays with too great wantonness with her words when she should, rather, have been full of care, and when her mother then announces to her the unasked-for husband, she has lost her former craftiness, with a mild request or with a clever pretext to delay the marriage; she is scornful towards her mother, straightforward and open to her father, whose caprice and passion she provokes, and subsequently she trifles with confession and sacred things in a manner not altogether womanly.

Dr. EDUARD VEHSE.

('*Sh. als Protestant, Politiker, Psycholog und Dichter*,' vol. i, p. 285. Hamburg, 1851.)—This deadly feud between the Capulets and Montagues is the black soil from which the dazzling lily of Romeo's and Juliet's love blooms forth, a love whose loyalty in death is depicted with all the ravishing power of poetry. This love gleams athwart the dark thunderclouds of hate, like the lovely dawn of morning that coyly sends abroad its rosy beams; amid the horrors of yawning graves freshly dug by the wild fight of factions it stands, like a bower of roses wreathed all around with blooming buds near dark, gruesome chasms. The conclusion is the touching reconciliation

of the two families over the lifeless remains of their children. Romeo and Juliet are noble types of the consummated love of two natures exquisitely adapted to each other, wherein we note the charm that each feels in the consciousness of being perfectly understood by the other in all the deepest emotions of the heart. The germ of their destruction lay not alone in antagonism to the traditions of their families, but mainly in the deadly rupture in the community of Verona, whereby, from their very birth, they were doomed to death. Their death was the result of that hatred, which, from time immemorial, had excited their families to inextinguishable hostility, and which was, for the first time, buried in their grave.

F. KREYSZIG.

('*Vorlesungen über Sh.*,' vol. ii, p. 186. Berlin, 1859.)—We have here one of those inexhaustible subjects, which, losing themselves in the night of time, wandering from nation to nation, preserve their charm under every variety of art and of language; sacred, enduring symbols of the simplest, and, on this account, of the mightiest, combinations of human will, feeling, and power. But in passing from the joyous summer-domain of Southern Italy into the rude, sober, and grander Teutonic world this stream of intoxicating poesy broadens into a mighty and roaring torrent, with dangerous quicksands and mysterious depths, but also with a greater richness of the refreshing element. The Romanticists, and a majority of the non-critical public, praise Romeo and Juliet especially for the southern air that breathes through the poem. It is the glow of feeling and the lovely splendor of the poetic diction that chiefly determine for them the worth of the piece. SCHLEGEL gives us this judgement in a celebrated passage in his *Dramatic Lectures*. And CHASLES expresses the same opinion in his picturesque, truly French, manner. [See p. 432. ED.] . . . . Whose heart does not adopt as its own this warm, eloquent, tender praise? It expresses faithfully and vividly the first overpowering impression which the wondrous wealth of this drama makes upon the soul. But it is far from doing justice to the dignity of Sh.'s tragedy. It does not penetrate through the glittering costume to the heart of this work of art. Sh. does not content himself with painting Love in its raptures and its agonies—he draws aside the veil from its mysterious connection with the moral forces of life, he lays bare the most hidden fibres by which it pierces to the very marrow of character; he is not only the painter of the great passion, he is at the same time its physiologist, and he would be its physician were there any antidote to death. Let me try to justify this judgement.

One is struck at once with the care with which Sh. in this piece treats all the subordinate characters, as well as with the unusually large space given to the humourous scenes. He evidently takes pain to keep always before us the place where the fate of the lovers is unfolded and consummated. We are not allowed in the moonlight of the magic night of feeling to forget the clear light of day and of fact. Romeo and Juliet are presented to us, not as the abstract lovers of the troubadours' songs or of love stories, but as distinct persons involved in concrete relations of all kinds. We shall do well, therefore, to consider these relations before we yield our judgements to the stormy sea of poetic raptures and tragical passions. Thus much is clear at first sight—viz., that these relations are far from corresponding to the conditions of a well-ordered state of society. We have before us a piece of true mediæval, Italian life, as Sh. and the learned of his time knew it through the Italian novelists, as GOETHE has made it known by his translation of *Benvenuto Cellini*. Much life

and no order, high intellectual cultivation, together with moral degeneracy and uncontrollable passion, all the blossoms of a refined culture side by side with a high degree of moral rudeness. Bloody street-fights alternate, in the loves of the cavaliers, with brilliant festivals; in the boudoirs of ladies coarse jests of nurses are made to play a part with Petrarch's sonnets, and the phial of poison has its place among the mysteries of the toilette. In the brilliant array of the highest taste and art, passion almost loses the consciousness of its antagonism to the necessary and natural order of life. The drama transports us to Verona, where all the lights and shadows of such a state of things meet in the greatest abundance. . . . .

We make the acquaintance of Romeo at the critical period of that not dangerous sickness to which youth is liable. It is that 'love lying in the eyes' of early and just blossoming manhood, that humoursome, whimsical 'love in idleness,' that first, bewildered, stammering interview of the heart with the scarcely-awakened nature. Strangely enough, objections have been made to this 'superfluous complication,' as if, down to this day, every Romeo had not to sigh for some full-blown Junonian Rosaline, nay, for half a dozen Rosalines, more or less, before his eyes open upon his Juliet.

['Romeo, I come! this do I drink to thee.'] The question arises: Whence is derived this victorious, heroic strength in the tender, weak woman, while the man is borne hither and thither in the delirium of fear and hope, like a reed in the storm? Whence these Goethe-like creations: the womanish man, and the woman as bold and determined as she is sensitive, in the world of Sh.?

The answer is simple: In this tragedy Sh. makes his one only, but brilliant and decisive, excursion into the domain wherein the poet of Werther and Charlotte, of Tasso and Leonora, Edward and Ottilia, reigns as born lord and master. I mean the narrow, but all the more blooming and fragrant, domain of purely human and individual feelings, and especially the mysteries of the most powerful of all purely subjective passions, the passion in itself, Love. To woman this domain is her native home, while the healthily developed man enters it, so to speak, only as a guest, to wipe away the sweat of the battle-field, to renew his strength in that home of his heart also, for the stern but salutary conflicts of manhood. Woe to him if the place of rest unfits him for the battle! The woman who gives up her whole being to Love rises above the weakness of her sex to the dignity and heroism of a purely human ideality; the man to whom Love becomes the one aim of life, swallowing up all else, resigns himself with riven sails and without helm to the storm. Fallen away from the fundamental law of his being, he presents the unhandsome appearance of all that is discordant and contradictory, and the more richly he is endowed, the greater his original strength, only the more surely does he succumb, not to fate, but to the Nemesis of the natural law which he has violated. Sh., soaring upon his eagle wing over all the heights and depths of human nature, has by no means overlooked those romantic abysses of the great passion. He has fathomed them, he has unveiled their loveliest and their most fearful mysteries, as few have done since. And it is a weighty testimony to the massive healthiness of his character that among the heroes of his plays Romeo alone falls a victim to love, while all the other knights of Love grace the festal array of Sh.'s comedies. . . .

The vision which the closing scene reveals to us, beyond the horrors of death, through the glooming peace of the morning as it breaks over the graves of the lovers, of the wholesome yet dearly-purchased fruit of so much suffering (I refer to the reconciliation of the two families)—that vision dissipates with a solemn and mas-

culine harmony all the discord of passionate lament. Not with the inconsolable grief of a happiness irrecoverably lost, but with a sight of the serious, saving, and harmonizing event, ends this celebrated love-tragedy of the most glowing and most tender, but also of the soundest and most manly, of poets.

Dr. THEODOR STRÄTER.

('*Die Komposition von Sh.'s Romeo and Julia*,' 104 pp. 8vo, Bonn, 1861.)—What now was the first thing that the dramatic poet had to do? Evidently it was the grouping of the several parts of the story, as well as of the actors therein, according to the importance of each to the progress of the main action: thus a background and a foreground are provided for the whole picture, of course with certain transitions and interpositions.

All this usually appears very plainly in the first sketch of a poetical work of this kind; it is a pity that we so rarely have these first outlines or plans of the whole. We now have here, as a background in harmony with the idea of the whole, the hostile relations of the families of the Montagues and Capulets in the beautiful city of Verona. Thence appear, as secondary personages, the worthy Prince Escalus and his military suite, the two heads of the families at feud, and their consorts as well as their immediate servants, Abraham and Balthasar on the Montague side (Romeo's), and Sampson, Gregory, and Peter on the side of the Capulets. Male and female relations and acquaintances of the two families, citizens of Verona, watchmen, musicians, and similar secondary figures come naturally in, in order to present manifold motley scenes in the life of a great city. It was given to Sh. first to understand how to educe all this from the theme itself. Upon this *background* the 'mournfully lovely history' of Romeo Montague and Juliet Capulet passes before us. The *foreground* of the whole is filled with several chief incidents of their love—Romeo's first wooing at the ball, their mutual confessions of love in the garden, their marriage, their heroic struggle against the hostile relations of their families, the bliss and the woe of their parting, and finally the reunion of the lovers in death. It is most wonderful in what a masterly way Sh. has used all the artistic material at his disposal in the treatment of these prominent scenes. Let us look at the work more closely. The two lovers, of course, are the chief characters; with them certain persons are so connected as subordinate characters that they appear as chief persons of secondary rank, not so important as Romeo and Juliet themselves, but coming very prominently forward from the background. And here it is that a fine trait of the poet appears, that he places at the side of Romeo as the *man* two friends, the good Benvolio and the humourist Mercutio, but at the side of Juliet *her family*, father, and mother, and cousins, and that precious prattler, the droll Nurse. Accordingly, old Capulet and Lady Capulet are far more conspicuous than old Montague, Romeo's father, and Lady Montague, his mother. Among Juliet's relatives her cousin Tybalt appears most prominently in the foreground as the fiercest bully of them all, as the hate of the two houses personified. This 'butcher of the silk button,' as Mercutio calls him, is the character through whom the tragical catastrophe is brought about.

But among these subordinate characters Friar Lawrence (together with his less important messenger) occupies quite a peculiar position. It is noteworthy that such a good-natured, ready-to-help Franciscan Friar is a standing figure in the Italian novels, and is intimately associated with Italian life. But Sh. has idealized the

character. In his hands the kind Italian monk becomes a large-minded ecclesiastic, a wise natural philosopher, a shrewd politician, who, in the full freedom of an enlightened mind, stands high above the turmoil of the passions and gives his help to the worthiest aims. This character has evidently been apprehended by the Romanticists in a very one-sided way, and this is probably the reason why Schlegel makes the Friar, in III, ii, express himself in stiff Alexandrines. In the English there are no Alexandrines, but five-foot iambics as usual. Schlegel's translation has, moreover, in many places a very different tone from that of the original, mostly, indeed, more directly suited to the German mind, but sometimes at the cost of the powerful originality of the Poet. For example, Mercutio's cynicism.

Among all these closely-connected persons, *Count Paris* stands somewhat isolated. He is the husband-elect of Juliet in a *mariage de convénance*, graceful, refined, highly esteemed, but without the fascinating power of a genuine passion. Accordingly, the contrast he presents to the enthusiasm of Romeo heightens the beauty of true love in comparison with the repulsiveness of a marriage forced upon a bride by conventional laws. (Pp. 29–31.)

The genuine and the true in works of art, thoroughly understood, is the unfolding of single beauties from the central idea of the whole.

We have taken a considerable step towards such a thorough understanding when we have separated into groups the persons of the drama, as the instruments, characteristically different, in the carrying out of the action, and have brought out their importance, greater or less, to the whole progress of the drama. As we see now how this onward movement of the action is shaped by Sh.'s hand into separate acts and scenes, we are, at the same time, able, by means of this survey of the whole, to set forth the particular and more considerable deviations which the Poet has made from the original stories,—how, according to his first-conceived idea, he has in one place rejected the 'too much,' and, in another, has, out of the overflowing fulness of his poetic gift, enlarged the 'too little,'—how his genius was, at the same time, a 'critical measure,' and a 'creative power,'—how he gave light and order to the whole by his analysis of its several parts—how, to place Romeo in a higher light in relation to his friends and Count Paris, and Juliet to her family and surroundings, he has allusively introduced contrasts more or less sharp, and also how he has distinguished the Montagues and Capulets, each among themselves, and again as families from each other. All this is carried out, to the finest variations of one character from all the rest, to the slightest difference in the tone of the voice of one from that of all the others, and nothing equals the enjoyment when we are able to trace the active power moving carefully, yet playfully, and at will, through all the particulars of the piece to the progress of the whole, and we hear the measured, and yet richly flexible, rhythm of the entire work, sounding like a many-voiced harmony. There are, in this view, many more treasures yet to be gathered from Sh., of the riches of which few have an idea. Sh. is, in truth, as VISCHER calls him, '*a yet unknown master of composition*.' (Pp. 34, 35.)

From the very first words of Benvolio we learn that the hottest summer air is brooding over the streets of Verona, the *sirocco* of Italy, which is so maddening in its influence upon men. 'For now these hot days is the mad blood stirring,'—with this one word the Poet spreads living nature under the feet of the quarrelling cavaliers, gives to the murder, as it follows blow upon blow, its reason, and to the whole picture coloring and tone. It is in such realizations of actual nature, as the groundwork for the play of human fates, that Sh. is a master beyond all others. Always

and everywhere he can, with a single touch—with a word—bring before us the whole scenery, and give the ground tone of the tragedy connected therewith. Recall the Northern winter night at the beginning of Hamlet,—the barren Scottish heath, with its ghastly apparitions, in Macbeth,—and the storm in King Lear! This is the poetry of actual, living nature as it supports and accompanies human life, sounding in accord with the tones of human sorrow and human joy. (p. 63.)

Here, at the close of the Third Act, I wish to call attention to the fearful impression which every great tragedy must afford of the ever-increasing isolation of the hero or heroine as they draw nearer and nearer to the catastrophe of their impending fate. There is something infinitely tragic in the thought of the solitude towards which human destiny is tending, and to which it must soon yield,—it is like an eternal, inexorable separation from home. In tragedies where the motive passion is the vigour and ambition of a really bad man, this æsthetic effect becomes almost ghastly. Recall Macbeth,—think of Richard the Third's last monologue on the night before the decisive battle. Here, in our drama, this tragic tone is softened; yet, even here, it is no small thing for a noble, womanly nature to be thus deserted by the whole circle of her kindred, and thrust back upon herself; but every heroine must thus work out her own fate alone, just as every human being, at the last, must confront death all alone. (p. 75.)

And now, having followed the course of the tragedy in its individual parts, let us, in conclusion, give one more glance at the *rhythm* of the whole. We have already marked how the Poet, in the First Act, strikes the key-note of the tragedy; next single, detached voices fall on the ear, uniting, at the close of the Act, in a joyous *finale*, with a wondrous duett between the two principal voices. The most profound, artistic feeling is manifest in the largely varied repetition of this identical rhythm in the principal portions of the several Acts, for the relation sustained by the principal voices, and their charming arias, to the fundamental harmony is the soul of the whole drama, and the alternate prominence of these voices and their reunion with that harmony in ever-increasing and menacing contrasts, until the moment of their final resolution, *lies at the foundation of its construction*. *Twice* this reunion of contrasting themes take place: first at the beginning of the Third Act—indeed, all the Third Act, as the centre of the whole, seems powerfully agitated by this antithesis,—and then at the close of the drama, where the two principal voices, exhaling in death, still have force enough to resolve all the dissonant voices in the fundamental harmony and absorb them into their own melodious accord. Thus the significance of the middle and the end—the Third and the Fifth Acts of the drama—is clearly shown.

Betweenwhiles, the two chief voices pursue their appointed way, now united, now apart and accompanied by other voices, then meeting in perfect accord amid the threatening clash of war-notes—a contrast wondrous in its effect!—until at last the final parting, heralded by sad presentiments, isolates each and sends it lonely to its death.

Thus the entire Second Act is a beautiful variation upon the Sonnet in the First Act, with a florid accompaniment of subordinate voices already evoked from the fundamental harmony. At the Poet's bidding, Romeo, in one melodious chord, first strikes the key-note of the Act; with frolic leaps the voices of his friends intermingle, but their weaker melodies are overborne and forgotten as the first notes of the voice of love arise again, and there follows the wondrous music of two high-strung natures with all the sweet tones of the fervent desire, the exalted self-renunciation, the perfect bliss of true love. But a fresh contrast is presented to these sun-illumined

heights of passion: amid the rush and glow of affections all aflame is heard the grave voice of aged wisdom in sacred tones of reflection, monition, and warning; yet the exalted force of the noblest of the passions is mightier than all else; *it sweeps even this voice, though falteringly, away with it* in a sustaining accompaniment. Now every obstacle seems overcome, and the bliss of love, in spite of its perilous foundation, assured. This *delusion instantly lets loose an all but unbridled mirth;* there are wild bounds of delight in which the principal voice almost outbids its fellows, and the bold frolic of victorious, happy love is only gradually subdued to the solemn chords of the rites of the Church. Then follows pain, as if poor human hearts attained their highest bliss only that the contrast of their appointed destiny might sting the more sharply. *Twice* in the Third Act, for each of the principal voices, we have the startling effect of sharpest contrast with the fundamental harmony. In such various rhythm, such full chords, does our great Poet utter his mighty melodies! And in how masterly a way are these contrasts interwoven alternately! First, Romeo, with a heart-rending cry at his deed of death, attests the whole force of the contrast between the bliss of his love and the fearful meaning of the bass voices that now break forth around him; then the second principal voice, Juliet, all unconscious of what has happened, bursts out into exquisite melody, breathing the fervent poetry of her pure yearning for her lover-husband. Then comes the effect of this contrast upon the second voice, and its further effect upon the principal voice, both tremendous outbreaks of struggling, suffering heroism; then the last happy meeting of the lovers and their painful separation amidst all these horrors—this is a momentary *solution of contrasts*—until at last the second of the principal voices meets, for the second time, the full antagonistic effect of the bass voices in *crescendo*, and, struggling with the now overwhelming force of the enemy, attains infinite grandeur and is borne aloft to the most elevated utterances of death-defying heroism. This is dramatic poetry! This is composition! This is art! Profoundly harrowing, and at the same time infinitely touching, is Juliet's cry when, bereft of her lover, she pours out all the woe of her young life in the Friar's cell, bewailing, beyond all else, that she must tread her dark path *alone:* and yet what energy of love is shown in the resolve with which she seizes the last resource left to her despair, and, defying the terrors of her excited imagination, *descends, living and lonely, into the fearful tomb!* In these agonized utterances of the second voice we hear all the tremors of death. The accompanying voices cannot follow hither, all light, frolic notes have long since died away, and the rest pursue their own path *as if nothing had happened;* from the most prominent bass voices solemn tones, as of victory, are heard, but they soon blend in the universal wail. Once more a jesting accompaniment is introduced, as if still to preserve the hope of a happy ending.

Then begins the last part of this magnificent symphony, wherein the first voice is dominant, as the second voice has been in the previous part. First come happy notes of hope—of expectant desire; suddenly a shock, as of lightning from unclouded skies, falls upon the hero, and he thunders forth from his mighty soul a defiance to the stars. The wealth of melody in this voice seems crushed and buried in the gloom of the fundamental harmony, yet its exuberant richness, its lofty flight and noble vigour are not all forgot: once more the desperate caprice of a strong heroic soul stirs its mighty pinions, and in a strange variation sports wantonly with the petty penury of a despised life; and then, for the last time, memory revels in the beauty, so quickly fled, of life, youth, and love; but from these tones the tremors of death are wafted towards us, and we shudder at the death-notes of love. The last

parting melody follows—the last quiver of the breaking heart; the second voice, aroused once more, reveals in a cry of agony, in unison, its imperishable harmony with the chief voice. Then, one after another, the subordinate voices emerge; harsh dissonances, notes of terror, of amazement, of horror, all unite in a crescendo of effect, and, borne aloft from this tumult of despair, come the first solemn chords of doom admonishing the soul, until the softly-echoing death-lay of faithful love resolves all hostile bass voices, one by one, from their gloomy depths, melting them in touching harmony into a peaceful melody of final reconciliation. And as we hearken we seem to see the lofty portals of the world's fate unclose, and to hear transfigured forms of beatified spirits chanting the eternal song of destiny.

Such is the poetry of Shakespeare!

H. T. RÖTSCHER.

('*Die Kunst der dramatischen Darstellung*,' p. 332, Leipzig, 1864.)—When death is the result of an heroic resolve it is especially incumbent on the actor to show us this victory of the spirit by which the mortal being with all that belongs to it is renounced as utterly worthless. In order to render this triumph of the will complete, death itself must seem to be the merest by-play. But the strength, the transcendent force, of such a resolution, by which a man, for the sake of an idea, breaks with his whole earthly existence, should be seen unfolding right before our eyes. Such is the high task of the artist-actor. When once we appreciate the purpose of the soul, and fathom the depths of passion out of which the man rises to this supreme determination, the mere act of dying becomes only a natural consequence, the representation of which offers no special difficulty. The illusion lies in the truth with which the actor makes us see the inner necessity of this last decision. As an instance, above all others, in point, we adduce Romeo, who, with the firmest will and the most indomitable resolution, takes before us this last step. Before its consummation his whole soul flames up once more in wild ecstasy and agony at the sight of his beloved still beautiful in death. The fulness of poesy with which the o'ercharged heart bursts forth can have its source only in a super-earthly exaltation of the spiritual nature. We are fain to see in it the premonition of an end resulting from the omnipotence of a passion, which, no longer having room for any other interest, flings life away when the treasure is torn from it, for the sake of which it were alone worth while to live. . . .

What a world has come into being in Juliet's soul between her first meeting with Romeo and her appearance at the beginning of the Second Act! The whole spring of her inner life has in the interval ripened. The closed bud has been penetrated by the full beam of love, and lifts itself up in full splendour to the sun. This great change, the crisis of her inner life, the actress must render perfectly clear to us. The naïve, childlike, unrestrained tone of the first scene, which gives no sign of slumbering power and passion, has yielded to the tone which now tells us of a new emotion swelling into life. In this tone the hearer has a presentiment of that inner force of the soul which has taken possession of the whole being for life. Although the childlike air of the First Act does not entirely disappear, yet there is seen through it a dull glow that reddens the serene heavens. This epoch in her life, revealed in the comparison of the two above-mentioned scenes, we must, in the representation, be made to feel in its full truth and beauty. And what a difference is there between the Juliet of the close of the Second Act and her first appearance in the second scene

of the Third! We no longer see the restless, anxious, half-unconstrained, half-love-intoxicated being; the full fruit has ripened. The woman stands before us, in the unbroken energy of the blissful feeling to which the universe has become personified in her husband. The actress must here reveal to us a Juliet rioting in the poetry of love, and yet free from all mawkish sentimentality,—a Juliet transformed, inspired by the fulness of life. It is the one moment of full content, which dreams not of the thunderbolt that is to strike it. These epochs of the inner life to which we refer must be clearly distinguished in the dramatic representation, and yet, at the same time, so connected that in the one that precedes shall be contained the one that follows. If the acting of the piece does not achieve this, the catastrophes will appear to us but the accidents of an individuality which will never possess for us any organized life. (pp. 418, 419.)

GUSTAV RÜMELIN.

('*Shakespearestudien*,' p. 65. Stuttgart, 1866.)*—In Romeo and Juliet the unfold-

* I should have thought it hardly worth while to insert this short extract, the only one pertinent to the present volume, had not the work from which it is taken lately assumed a prominence to which it is scarcely entitled in an article on 'Shakespeare in Germany of To-day,' in *Putnam's Monthly Magazine*, October, 1870. Mr RÜMELIN'S essay resembles the stone which Sir James Mackintosh says Coleridge threw into the standing pool of criticism. It made a great splash, but, unlike Coleridge's missile, it sank from sight, and the ripples caused by it quickly subsided. Mr RÜMELIN assumes to be a *Realist*, and in that character criticises the modern German worship of Sh., which flourishes, he says, to the neglect of Goethe and Schiller. The Theatre in Sh.'s time, he maintains, was, socially, in a very low position; the poet himself was held in but small esteem by his contemporaries; both by his birth and his profession he was excluded from intercourse with the noble and refined; he wrote for a mixed audience (according to the 'well-known representation of Thomas Nash'), of the *jeunesse dorée*, soldiers, sailors, servants, and wenches; among whom there was no place for respectable men or decent women. Furthermore, says the critic, in all Sh.'s dramas scarcely one can be found in which the treatment of the subject is properly developed or practically conceivable. In proof is adduced the above criticism on Romeo and Juliet, of which alone I can properly take notice in this volume. Mr RÜMELIN'S essay, written in a very brilliant and dashing style, naturally aroused the German Shakespeare Society, against whom it was directed. In the '*Jahrbuch* for 1867' there appeared three answers—the first by Mr KARL ELZE, who treated Mr RÜMELIN very much in Sydney Smith's style, on the principle that the things in his book that were new were not good, and the things that were good were not new. 'Mr RÜMELIN'S attack on Sh.,' says this well-known eminent scholar, 'is founded almost word for word on the following passage in SCHLEGEL'S *Lectures* (*Works*, vol. vi, p. 173): "Of what avail to Sh. was the cultivation of the age in which he lived? He had no share in it. Meanly born, uneducated, ignorant, he passed his life in low company, and worked at day's wages to gratify a vulgar mob, without a thought of glory or posterity." Long ago SCHLEGEL silenced this hostile criticism by showing that there was not a word of truth in it, although it had been a thousand times repeated.'

The second reply in the '*Jahrbuch*' is from Dr. FRIEDR. THEOD. VISCHER, and if Mr RÜMELIN wrote his volume honestly and sincerely, as I doubt not he did, and with a single eye to discover Sh.'s true æsthetic position in the world of letters, he cannot but rejoice that he has been the means of eliciting such a masterpiece of æsthetic criticism. Dr. VISCHER acknowledges the charm of certain passages in the *Realist's* essay, and acknowledges the value of such criticism on Criticism, but shows that in endeavouring to be a *Realist*, Mr RÜMELIN goes too far and becomes a *Materialist*, and in his zeal against Sh.'s critics makes a fierce and undeserved onslaught on the poet himself. (The substance, however, of all these replies to Mr RÜMELIN relates to Hamlet, and is therefore inappropriate here.)

The last reply in the *Jahrbuch* is from its editor, FR. V. BODENSTEDT, who exposes, as he says, Mr RÜMELIN'S superficial knowledge. The 'well-known description in Thomas Nash' is nowhere to be found, and other citations also are shown to be erroneous, &c., &c. In reference to the chapter from which I have taken the above extract from Mr RÜMELIN'S essay, BODENSTEDT says, 'It is an eternal pity that Mr RÜMELIN did not live in Sh.'s days; the poet could have learned so much from the Real-

ing and conduct of the action are in general excellent; but the means taken by Friar Lawrence to prevent the marriage with Count Paris, and which alone brings on the catastrophe, is the strangest, the most unnatural, the most perilous, ay, and the most inconceivable, that the boldest imagination could have invented, while various easy and obvious means to the same end never once are thought of. We in vain ask: Why does not Juliet simply confess that she is married already, and confront the consequences with the heroism of her love? Why does she not flee? She comes and goes unhindered, and even the Friar's plan accomplished no more than that instead of starting for Mantua from her father's house, she would have to start from the neighbouring churchyard. Why does she not feign sickness? Why is not Paris induced to withdraw by being informed that Juliet is already wedded to another? Why does not the pious Father fall back upon the obvious excuse that as a Christian priest he could not marry a woman while her first husband was still living? But as it is, the tragic result is brought about by a mere accident, in the shape of the silliest, and in its execution the rashest, of all devices.

ULRICI.

('*Jahrbuch der Deutschen Shakespeare-Gesellschaft*,' vol. iii, p. 9. Berlin, 1868.) [In reference to the foregoing questions of Mr RÜMELIN, the learned commentator says:] Shakespeare would simply reply: 'Thy questions prove, good friend, that thou art no poet; the remedies whereby thou proposest to solve the difficulty are prosaic to the last degree, whereas the remedy that Friar Lawrence adopts is thoroughly poetic, and his reason for adopting it is admirably brought forward: on the one hand, regard to his own safety recommended it, because he ought not to have married the lovers against the wishes or knowledge of the parents; and on the other, it was inspired by the wish and the hope to unite the hostile houses, if, as a condition of their reconciliation, he could offer to bring to life the daughter of one house, and by the hand of the son of the other lead her back to them.'

BODENSTEDT.

(*Introduction to Translation of Romeo and Juliet*, 1868.)—Just before Romeo appears, and when we know him only by name, the language takes a melodious, poetic character, which, in the most graceful manner possible, brings us a grateful relief from the preceding din of tongues and clash of swords. We become acquainted with him as an inexperienced youth, whose heart, athirst for love, glows for Rosaline, a cold beauty, who neither returns nor understands his passion. That Romeo's love for Rosaline is no mere boyish fancy, as the critics generally maintain, but a strong, ardent feeling, the poet intimates clearly enough. Romeo held his beloved Rosaline for the glory of her sex, because he knows no other, and has had no opportunity for comparisons. His sympathizing friend Benvolio seeks to give him such an

ist, not merely in his choice of respectable home-spun subjects, but also in the art of composition, and in regard to the unities. The world would have been spared many a tear, for the Realist would have given such hints, so delicate and so thoroughly artistic, that, if Sh. had followed them, not one of the heroes of his tragedies would have come to grief.'

The next answer to Mr RÜMELIN comes from Dr. ULRICI, and the only passage in it referring to Romeo and Juliet is given above. ED.

opportunity, because thereby he sees the best way to lead Romeo's passion in the right path. At Benvolio's suggestion and Mercutio's, Romeo goes for the first time into a great company, the ball at old Capulet's, and, not to be known, the friends go masked; he sees Juliet, the daughter of the hostile house, who, like Romeo, appears in such a festal gathering for the first time. Scarcely grown out of child's shoes, but fourteen years of age, a freshly blooming human flower, she is destined by her parents to become the wife of the young Count Paris, whom she does not know, and has never even seen. . . . .

The talk of the lovers in the still night is so full of sweet magic, that one is so carried away by it that he can hardly so much as say to himself: This bliss is too great to find room on earth; for such overpowering happiness this world of care is not made.

Do we question whether it can last, whether it can possibly endure? Our delight in it overcomes everything, even the fear of destruction! What is time, as ordinarily measured, for those blessed with such love? One moment of such blessedness outweighs centuries of common life. And besides every thoughtful man knows that over everything high and beautiful in life hangs a tragic fate; its bare breathing existence is accounted by the coarse multitude an outrage; it is tolerated only in Art. But in Art one must not suffer his enjoyment of the truly beautiful to be disturbed by a self-conceited moralizing, as unfortunately so often happens when the broad authority of a celebrated name gives the law to criticism. . . . .

The maxims and sentences of Friar Lawrence are so general that they hardly admit of application to special cases, and least of all do they justify the opinion of various commentators that the Poet intended in them to bring fully out the leading thoughts of this tragedy. . . . .

"Passion gives power," says the Poet, and he makes the calm, moderate wisdom of Father Lawrence give way to the passion of Romeo, not the reverse. Indeed, could we for a moment imagine the ardor of the young lovers changed or cooled by the persuasive breath of the Friar's lips our interest in Romeo and Juliet would be extinguished instantly. But it is increased when the Friar gives the benediction of the Church to the tie woven by the purest and noblest passion.

Romeo and Juliet is the first piece in which I have ventured to enter the lists with Schlegel, the special founder and ablest teacher of the art of poetical translation. It is also the first piece in which Schlegel appeared as the most distinguished interpreter in his day of the great Briton. The first specimen of his work (Scenes from the Second Act) was published by him in 1796, in the third No. of Schiller's '*Horen*.'

That my translation is throughout an entirely new translation every intelligent reader, upon comparing it with Schlegel's and with the original text, will see at a glance. I venture to express the hope that it will be found to be an improved translation. Were I not myself persuaded of its worth, I should not presume to come before the public with it. The warmest admirers of Schlegel must confess that his 'Romeo and Juliet' is inferior to his subsequent translations of other plays. Michael Bernays says, it is to be regretted that 'Romeo and Juliet,' on which Schlegel first tried his hand, and which was the first he published, did not undergo a revision at a later period. It was only in this piece that he made large use of the freedom which he took of substituting Alexandrines for the five-foot verse of the original.

ALBERT COHN.

('*Sh. in Germany in the Sixteenth and Seventeenth Centuries: An Account of English Actors in Germany and the Netherlands, and the Plays performed by them during the same period.* London, 1865.)—We have no evidence to show that this piece [Romeo and Juliet] was ever performed in Germany earlier than 1626, and the version now before us* is probably to be attributed to a somewhat earlier date. The employment of Alexandrines is a proof that it cannot have been made before the introduction of that species of verse by the Silesian poets. The places mentioned† give no clue as to the place where the play was first produced, but dialect and orthography point to South Germany or Austria. Neither have we here the authentic text as it was played by the English comedians, but a version calculated for the requirements of the stage at a later period, in which the English element was but very slightly represented in the companies; perhaps, indeed, was little more than a reminiscence. The reader will perceive at once that this piece does not proceed from any of the numerous sources on which the Shakespearian tragedy is based. On the contrary, it is Sh.'s play, almost scene for scene; many passages, indeed, are literal translations. Though certainly against the intention of the editor, there are even instances in which really poetical passages have slipped in from the original unobserved, the poetry of which, however, can only be discerned after they have been divested of the jargon in which he has clothed them. But the reader will easily perceive how he has compensated himself for such mistakes, by the omission of all the finer motives of this magnificent tragedy, as also by the insertion of comic scenes which are utterly devoid of taste, and, by their disgusting coarseness, obliterate even the very small amount of tragic feeling of which this author is capable. But the treasure of poetic thought contained in this sublime fiction is so inexhaustible, that, notwithstanding the mutilated form in which it is presented to us, we can still imagine that it must have excited immense interest in a German audience of the seventeenth century. . . .

These were the actors who, as the earliest representatives of the English stage abroad, initiated the Germans into dramatic art, and, when Sh. was still living, transferred his works to German ground; but nearly a century elapsed after the English comedians had disappeared until Sh.'s name appeared in Germany. The Gallomania which infected the nation, exhausted by the Thirty Years' War, and corrupted the morals, gradually destroyed the effect of English influence, and interrupted for a long time that development of free dramatic art so auspiciously begun under an early impulse received from the representatives of the old English stage. It was only in an indirect manner, and most probably without any acquaintance with Sh. himself, that Andreas Gryphius, the only German dramatist of note in the seventeenth century, became indebted to English models for the vast superiority which he attained over his contemporaries. Sh.'s name occurs for the first time in Germany in Morhoff's 'Unterricht von der deutschen Sprache und Poesie,' 1682, but the

* Mr COHN, in his very valuable contribution to Shakespearian literature, prints the German text (with a literal English translation by Mr Lothar Bucher in parallel columns) from 'the only known MS. in the Imperial Library at Vienna. Extracts from it have been published (very incorrectly) in EDUARD DEVRIENT'S *Geschichte der deutschen Schauspielkunst*, Band i, Leipzig, 1848, pp. 408-434. The present impression is the first ever published of the complete play. The MS. has no title-page and bears no date.' ED.

† As where the Clown speaks of Kollschin, Budweiss, Gopplitz, Freystadt, Linz, as places where husbands and wives have respectively more than one wife or husband. ED.

author at the same time confesses himself perfectly unacquainted with his works. We next meet with Sh.'s name in Barthold Feind's 'Gedanken von der Opera,' preceding a collection of his poems, 1708; but all that he has to say of Sh. is that, according to 'M. le Chevalier Temple,' some persons, on hearing a reading of the tragedies of 'the famous English tragedian, Shakespeare,' could not help sobbing loudly and shedding floods of tears. As late as 1740 the name of Sh. could appear in the works of the learned Bodmer in the guise of 'Saspar,' the best proof that he knew Sh. only from hearsay. The first who was favoured with the gift of appreciating Sh. to a certain extent was a Baron von Borck, Prussian ambassador in London, who in 1741 translated 'Julius Cæsar' into German Alexandrines, a very creditable performance for that time, which, however, was tabooed by Gottsched and his school. But what must have been the mortification of the latter when he saw his disciple, John Elias Schlegel, the dramatist, so much appreciating Sh. as to admit his superiority over Gryphius! and this he really did in a periodical founded by Gottsched himself, the blind worshipper of French taste. A few other faint voices made themselves heard in praise of Sh.; the boldest of these belongs to a writer in a periodical, 'Der Englische Zuschauer,' 1742, who had the courage to confess that he would much rather read any play of Sh., however 'irregular,' than any of the most 'regular' productions of the leading school. A few persons only, however, could boast of so intimate an acquaintance with Sh., and for a series of years the latter continued to remain almost unknown in Germany. In Zedler's large Cyclopædia, 1743, Sh. is mentioned as having achieved great skill in poetry, 'although he was no great scholar,' and as having had 'some subtle controversies with Ben Jonson to the advantage of neither of them;' and even in 1751 the learned Jöcher, in his 'Gelehrten-Lexikon,' copied this luminous dictum with the only addition: 'He had a humourous turn of mind, but sometimes could be also very grave, and excelled in tragedies.' It was reserved for Lessing, the great regenerator of the German drama, to impress his countrymen with the genius of Sh., and with the conviction that a conscientious study of his works was the only means of rescuing the drama from total decline. The enthusiasm with which the Germans responded to this call of their greatest critic, and the results since obtained by them in the field of Shakespearian literature, are sufficiently well known; and it cannot be denied that no other nation has ever made a foreign poet so completely its own as the Germans have done in the case of Shakespeare.

CASTELVINES Y MONTESES.

TRAGI-COMEDIA.

BY FREY LOPE FELIX DE VEGA CARPIO.

(Translated by F. W. COSENS. One hundred and fifty copies printed for Private Distribution. London, 1869.)* Act I, scene i, opens with *Roselo Montes* (Romeo), *Anselmo* (nearly corresponding to Benvolio), and *Marin*, *Roselo's* servant, standing in front of the mansion of the *Castelvines*, which is lit up for feasting and revelry. *Roselo*, 'longing for pleasures prudence doth forbid,' persuades *Anselmo* to go masked to the ball with him, and in the discussion the deadly feud between the two houses is fully set forth, without any explanation of its origin.

Scene ii, Garden of the House of *Antonio* (old Capulet), with Guests, Musicians, &c. *Roselo* and *Anselmo* enter masked; the former catching sight of *Julia*, to whom her cousin, *Otavio*, is making love, exclaims: Oh, wondrous beauty! in deed and truth thou a Castelvine's heavenly seraph art. *Anselmo* tries to make him resume his mask, which in his enthusiasm he had removed, but he refuses, on the score (which seems to have just occurred to him) that it is 'most treacherous thus to steal within this good man's house.' *Antonio* (Julia's father) recognizes *Roselo*, and his rage is excessive, but he is soothed and calmed by his brother-in-law, *Teobaldo*, the father of *Otavio*. *Julia* is struck with *Roselo's* beauty, and tells her cousin, *Dorotea*, that Love himself 'in masquerade would look like yonder gentle youth, all grace.' *Roselo* and *Otavio* both make love to *Julia* at the same time, and she gives her hand to *Roselo*, but turns her face to *Otavio*; *Roselo* understanding that her conversation is meant for him, although it is addressed to *Otavio*. In this way *Julia* very adroitly gives a ring to *Roselo*, and makes an appointment to meet him in the Garden. After the guests have all departed *Julia* discovers *Roselo's* name, and bids her maid, *Celia*, go to him on the morrow, and in her name retract all that she had said.

In scene iii, between *Arnaldo*, Roselo's father, and his servant, *Lidio*, we are informed that *Roselo* is fond of fencing, horses, tennis, and dicing now and then.

Scene iv, in Antonio's orchard; *Julia* gets rid of *Otavio* by asking him to go and lull to sleep her father, who rests but ill, and afterwards come and take such poor, ungracious love as she may have to offer him. *Otavio* retires and *Roselo* scales the wall by means of a rope-ladder and enters, gaily dressed. *Julia* tells him that it is impossible to continue their friendship now that she has discovered his name, and begs him to leave her.

Julia. When first thou didst entrap my wand'ring eye,
The sight was love,—for doth not all Verona
Full loudly sing Roselo Montes' praise?—
'Twas then I licence gave for words,
'Twas then I own'd myself thy slave;
But, since I know thy name and kin,
My love ebbs back, all chill'd at heart,
Fearing all ills, aye, even dark death's hand.

* I cannot but think that others will be as much interested as I have been in noting the different treatment that the same story received at the hands of Shakespeare's greatest dramatic contemporary out of England; I have therefore given a synopsis of each Act and scene. The translation by Mr COSENS is as faithful, presumably, in its rendering of the original as it certainly is beautiful in typographical execution, and should be highly prized by all students of Shakespeare. ED.

Roselo says that he will do anything she asks him, except refrain from loving her.

Roselo. I'd have thee all mine own, sweet star,
In secret, if thou wilt: a close friendship
With a holy friar I have, and he, I know,
Will aid us; but should his conscience scruples hold,
I'll find some subtle means of cure.

Julia. My very soul doth tremble at thy words.

Roselo. What fears my dearest Julia?

Julia. More than a thousand ills.

Roselo. They are but fancied ills; once wed,
All rivalry would cease, all hatred should be dead.
Love beckons by this safe and secret road
To hold our houses free from hate,
And through our love shall smile everlasting peace. . . . .

Julia. Look that thou no promise dost forget.

Roselo. Nay, this I swear, forgetting such,
May heaven desert me at my need.

Julia. Swear not, for I have read
That ready swearers have
Scant credit with the world or God.

Roselo. What shall I say, sweet maid?

Julia. Say that I thy heart's desire am.

The Second Act opens with a conversation between *Teobaldo* and his servant, *Fesenio*, in an open space before a Church in Verona. *Fesenio* tells his master that two ladies of the Monteses had pushed aside, in the church, the chair of the Donna *Dorotea* (*Teobaldo's* daughter). This insult brings about the catastrophe of the drama. *Teobaldo* is furious, and in his rage apparently exaggerates the offence: 'Such 'haviour would disgrace a very Goth, To jostle noble ladies from their seats.' While they are talking *Otavio*, *Julia*, and *Celia* approach and enter the church. *Teobaldo* sends *Fesenio* to bid *Otavio* come out to him, and as soon as the young man appears the father upbraids him for dangling forever at his cousin's heels, utterly heedless of the family honour. After having thoroughly roused *Otavio* by calling him a coward and a fool, he tells him that 'the seats prepared for his kindred in the church these craven Montes dared to misplace,' and they both then rush into the church to find the 'coward crew.' While they are gone *Roselo* and his friend *Anselmo* appear, and the former tells *Anselmo* how he has been married to *Julia* by *Aurelio*, although the good friar begged with tears to be excused from performing the ceremony. *Anselmo* can see in it nothing but misfortune, owing to his friend's rashness; and asks *Roselo* how he manages to visit his wife.

Roselo. In the soft silence of the dreamy night,
Beneath the orange-tree that shades
Her lattice; and by the cedars dark I place
A corded ladder strong; Celia doth wait
While we sweet converse hold.
When day shakes loose her golden locks,
I bid adieu, and by the cords descend.

Anselmo prudently suggests that *Otavio* may catch him, but *Julia*, it seems, provides against it, because

Beneath the orchard's wall, from eventide
Till midnight, she speaks and walks with him;
He then doth bid farewell, and homeward goes
To dream until the morrow sunlight knows.
Anselmo. And this is loving woman's wit!
Hast thou no jealous fear his words
May not be such thy wife should hear?
Roselo. I often in close ambush lie,
And hear each word.

Their conversation is interrupted by terrible outcries issuing from the church, in which *Antonio* (*Roselo's* father) is heard to shout—

Although thou hast the seats
As high as heaven's vault,
I would, as I do now, seize
And cast them to the lowest hell.

Roselo recognizes the voice and rushes into the church, whence immediately issue, with drawn swords, *Antonio*, *Teobaldo*, *Otavio*, and *Fesenio*, who place themselves on one side, *Arnaldo*, *Lidio*, *Marin*, and *Anselmo* on the other; *Roselo*, in the centre, acting the part of a most earnest peace-maker, offers to replace the seats in the church whence they were removed, but *Otavio* will not listen to reason. As a last appeal, *Roselo* cunningly proposes that *Otavio* shall marry *Andrea Montes*, while he marries *Julia Castelvin*, whereby 'every cause for strife and broil would cease.' But nothing will appease the furious *Otavio*, even more enraged at this last insidious proposal, and in the fight which follows he is killed by *Roselo*, who, as the Duke of Verona, with soldiers, appears on the scene, takes refuge in a tower, and is stoutly defended by his servant, who hurls stones at those below. The Duke endeavours to find out the guilty parties, and all assert that *Otavio* was alone to blame; the Duke having persuaded *Roselo* to descend from his tower, appeals to *Julia* to know whether *Roselo* is guilty of her cousin's death.

Roselo. And I in truth dare ask her if he fell
In fair and open conflict, ay or no?
Julia. Most noble Duke, albeit I have lost
A cousin and protector both, a thousand times
I say but yes and yes again, for truth
Doth force these words from out my hapless lips.
Duke. Saw'st thou the fray, dear lady?
Julia. From yonder holy porch, the fray
Was seen of all Verona. This gentleman
Did almost sue for peace;
Otavio, proud and haughty as Castelvin's son
Should ever be, did seek a cause, alas!
For quarrel with this Montes youth— [*Falls on* CELIA'S *neck.*
Oh, heaven! then my witness is in truth—
I nothing saw through blinding tears.

All witnesses being in favor of *Roselo*, the Duke is puzzled, and appeals to the Captain of the soldiers.

Duke. —Good Captain, what for prudence' sake
Should now mark best our course?
Captain. From out Verona he must banished be,
For if he stay a tumult will arise. . . . .

Duke. Thy counsel doth command our thoughts.

Roselo is therefore banished, but, in the meantime, the Duke takes him to his palace as 'an honoured guest.'

In the second scene *Roselo* takes leave of *Julia*, promising that he will come in secret to Verona 'when only stars can see, until favouring sunshine smiles with hope upon their loves.' The two servants, *Marin* and *Celia*, also make love, and part with similar promises. The interview is interrupted by *Julia's* father, who, hearing strange voices in the orchard, calls for his 'halberd,' and *Roselo* escapes with *Marin* over the wall. When *Antonio* enters, *Julia* explains her tears by her sorrow for *Otavio's* death, whom she mourns, not only as her cousin, but as her prospective husband. This sets her father to thinking, and after her departure he confides to his servant that he must provide a husband for her:

Her husband should be brave and noble, rich,
And must well-favour'd be.
Count Paris did entreat me for her hand,
Ere he did journey with the Duke;
He will return anon. Think'st thou, good Lucio,
She'll mourn the dead forever, while
A living lover woos her tearful eyes to smile?

The third scene is laid on the road to Ferrara. *Count Paris*, *Roselo*, and *Marin* enter. *Count Paris* says that he has turned his back on Verona, having found out that *Julia* was averse to his wooing, and that, although he was closely bound in friendship to the Castlevines and to the dead *Otavio* especially, yet *Roselo* had acted so nobly, that, for his sake, he was ready to be a Montes. *Roselo* gratefully accepts his offers of friendship and protection as far as Ferrara, for he is much in dread of the bands of hired assassins which *Teobaldo* had sent after him. While they are talking, a messenger enters, bearing a letter from *Antonio*, begging *Paris* to return to Verona to avenge *Otavio's* death slain by *Roselo's* treacherous steel, and ending with, 'Julia a husband waits—I a son-in-law elect.' *Paris*, of course, at once turns back to Verona after assuring *Roselo* that he will still retain the same affection as ever for him after he is married to *Julia*. After his departure *Roselo's* excitement knows no bounds, and he fairly shouts aloud denunciations of *Julia's* perfidy, which he at once takes for granted.

The Third Act opens with an interview between *Antonio* and *Julia*. *Antonio* tells his daughter that he has pledged his word ('and Castelvin's honor knows no taint nor shade') that she shall marry *Paris*. *Julia* is horror-struck, and says aside, 'Dare I not die? What fear I then?—thrice welcome death!' then aloud to her father:

I am ready, and to-day, to wed the Count:
Whene'er he cares to claim my hand
'Tis his!

Antonio. Thou speakest bravely.

Julia. Sir, 'tis in vain to seek to cross thee more:
Thine honour is as dear to me as is mine own.
Already call me, sir, Count Paris' wife.

Antonio overjoyed hastens off to prepare for the wedding.

Julia. Portia did seek stern death in stifling flame;
Lucretia's steel was sharp and quick; Dido with sword

At breast, sighed sweet memories 'neath the moon
To her brave Trojan youth, weeping salt tears
To swell the sapphire sea; Iphis a cord
For blind Anaxaretes' love, and for that cold
Proud Roman's threat the subtle poison'd
Draught fair Sophonisba drained;
Hero of Sestos on her sea-girt tower waits
Sadly in vain; she sees Leander's corse,
And casts her body headlong in the surge;
With poignard point at breast, and bated breath,
Slow sliding o'er the bloodstain'd grass
Dies Thisbe; and so 'mid lovers holds
The palm for purest love.
For me, nor fire, nor cord, nor poison'd bowl—
One single shock shall free the deathless soul.

Celia, her maid, enters and tells *Julia* that she delivered to the Friar *Aurelio* the letter in which *Julia* said that she would die rather than marry *Paris*, and adds:

My grief was great
To see Aurelio weep, for at each word
He read a bitter sigh escaped his breast.
His cell he enter'd, and when an hour had gone
Return'd, and in my hand this phial placed,
And said that thou should'st drink the juice
It doth contain. . . . .

Julia does not at once place faith in the Friar's prescription, but *Celia* replies:

Thou knowest, lady, he's well skill'd
In subtlety of herb and poisonous weed,
And hath a fame more wide than all Verona holds.

Still *Julia* is not convinced, but says:

True, he is learned in every herb that springs,
And every subtle distillation, too, he knows;
Should this be weak, and should its charm
Lead me to love the Count, and so Roselo harm?

However, *Celia* at last overcomes the distrust of her mistress, and *Julia* drinks the draught in the belief that it is poison:

Julia. I drink the draught; Celia, farewell!
I die Roselo's own true wife; this truly tell! . . . . .
Hah! the confection works through all my veins;
My quaking flesh doth creep, my very soul
Seems torn from out its earthly home!
Oh heavens! some poison Aurelio hath distilled!
Hast given me the potion that he sent?
Celia. That, lady, only which Aurelio did command.
Julia. Methinks some sad deceit, and he
Hath changed the draught: the fluid works
Upon my bursting heart as rankest poison might.
Celia. Didst drink it all, sweet child?
Julia. Each drugged drop, unto the last.
Celia. What feel you now?

Julia. That every vein doth throb and burst,
And every breath comes thick and hard;
A crushing weight doth rest upon my heart;
Oh, heavens, Celia!
Celia. Sweet lady!
Julia. Madness now seems to seize my beating brain!
Celia. What treachery's this? Would I had ne'er been born
To be the messenger of ill, sweet girl!
Julia. I would thou'dst brought it earlier. Oh, sweet sleep!
Tell my Roselo not my death to weep.
Celia. Alas! alas! dear lady, I—
Julia. Tell him I died his own true loving wife;
Tell him I wait him mid the starry host;
Tell him I died with woman's truth—
I could not live to be another's bride.
Tell him ne'er to forget his Julia—luckless maid!
Nor let her love e'er from his living memory fade.
Celia. What cruel agony!—what moisture rests,
Like swollen dewdrops, on her gentle brow!
Julia. My feet refuse their office—I cannot stand!
Celia. Come, come, rest upon thy couch and sleep;
'Twill soon pass o'er—let me lead thee in.
Julia. I know not! Oh, sad end to all my love!
And yet I die consoled—we'll meet above.
Celia, write tenderly to my husband when I'm dead;
And—and—
Celia. What says my Julia—mistress dear?
Julia. I know not what I spake. 'Tis sad to die
So young.
Celia. Come, sweet lady—come, rest upon thy couch.
Julia. Father, adieu! I am Roselo's, and forever now
I'm his alone;—dear Celia, wipe my brow.
Celia. Come, gentle lady; come, I'll lead thee in.
Julia. I cannot stand! Oh, farewell, my husband!
My only love! sweet husband. Ah! [*Exeunt.*

In the next scene *Anselmo* finds *Roselo* wandering disconsolately in the streets of Ferrara, and tells him how

Antonio to his daughter did propose
This marriage with the Count; but neither
His commands, the gentler sway of friends,
Nor word of kinsmen could persuade her aught
To sigh the magic 'Yes.'
Her father using high authority and sway,
Perforce she yields, and, the betrothal fixed,
The night did see the vestures of brocade
And gold in hottest haste prepared,
The torches lighted, Paris by her side attends,
When Julia swoons as one with mortal sickness struck,
And falls as dead.

Roselo. What! my own sweet Julia dead?
Anselmo. Hush! I did due caution hold, and said
That thou shouldst listen. She fell as dead.
Roselo. How can I listen if my love lies dead?
Anselmo. Thy Julia lives.

Anselmo then proceeds to tell of the mourning and weeping, and the funeral; all the while *Roselo* is in an agony of impatience; at last *Anselmo* tells how *Friar Aurelio* sought him out and divulged the nature of the potion *Julia* had taken, which would 'bring two days and nights of deathly slumber to the heart,' and that he must seek out *Roselo* and bid him hasten to the tomb, and on her awakening fly with *Julia* to France or Spain. The scene ends with some poor fun from *Marin*, who is the clown of the piece.

The next scene discloses the Lord of Verona trying to console *Count Paris:* they are interrupted by *Antonio*, who enters to announce that *Julia* being dead, and all his vast possessions needing an inheritor, he had resolved to comply with the wishes of his kin and marry his niece, *Dorotea*, who responds to his offer, and that he is now only awaiting a dispensation from Rome. The Lord of Verona and *Paris* at once heartily congratulate him, and he leaves them to visit his 'young bride.'

Scene iv, The Vault beneath the Church of Verona. *Julia* awakes, and is terrified at her situation, scarcely knowing whether she be alive or dead; at last memory returns, and she remembers the Friar's potion. Just then, seeing a flickering light enter the tomb, she retires to a corner of the vault, and *Roselo* comes forward with a lantern, and *Marin* following:

Marin. Pray leave me here, 'tis more discreet,
I'll guard the door that's nearest to the street.
Roselo. Anselmo's there; . . . .
Why stand aghast and look
So pale and tremble?
Marin. 'Twere better that the Bishop with his train
Should come with holy water first. . . . .
Ah! I feel a touch upon my arm!
[*Overturns the lantern and extinguishes the light.*
Roselo. Accursed be thy clumsy hand and foot!
Marin. Assist me, Holy Mother, all the saints give aid.
I feel I'm dead and buried, with mouldy corpses laid.
Roselo. Silence! some one speaks.
Marin. Oh! did you hear a corpse's voice?
Julia (*aside.*) No doubt Aurelio's potion did contain
Some sweet confection wooing without pain
Death's counterfeit, soft slumber.
And in this house of death they've laid me.
Roselo. Again the whisper of a human voice.
Marin. Oh, good San Pablo and San Lucas,
Et ne nos inducas—
Roselo. Here, trembling fool, this lantern take,
And in the chapel of the church above
Tho' it find a light.
Marin. How can I venture there alone, for note you not
How unnerved I am? I feel both cold and hot.

Roselo. Cease thy coward words, and go at once.
Marin. Good gracious! who again hath touch'd my arm? . . . .
Roselo. What can be done?
Marin. How should I know?
Roselo. Canst touch the wall?
Marin. Ugh! In the nape of the neck I've touched
A cold and clammy corpse, oh dear!
San Blas, Antonio, all the saints, oh hear!
Roselo. How now?
Marin. Ugh! I touched it now; so fat and soft,
A friar's paunch, I'll swear. Ah, here a skull!
It seems an ass's, 'tis so big; I feel
As if his teeth were fixed upon my heel.
Roselo. What!—teeth?
Marin. I tremble, know not what I say or fear;
I put my finger 'tween the stones all broken here,
And thought 'twas something gnawing at my flesh—
Who touches me again—oh, dear!
Roselo. Where have they laid Otavio's lifeless corse?
Marin. Why speak of that just now, good sir?
Oh help! . . . .
Julia (*aside*). Alas! alas! no hiding-place I see;
They come, alas! and whither shall I go?—
Gentlemen, pray, say are ye alive or no? [*Roselo and Marin fall down.*
Marin. I'm not alive; in fact, I'm sure I'm dead.
Roselo. Who speaks of death with such melodious voice? . . . .
Sweet Love, illumine with thy magic fire!
Marin. I wish Love would; these dead men here
Like droning bees go buzzing by your ear,
First right, then left, but give no light to cheer.
Roselo. Courage, we'll shout. Sweet Julia, love!
Marin. We'll suppose Otavio hears you call,
He'll wake the drowsy dead, both great and small.
Roselo. My Julia, sweetest love and wife!
Julia (*aside*). That voice!—it brings assurance to my heart;
But if it be Otavio's voice, I'll call,
And solve all doubt. Otavio, speak.
Marin. They call Otavio, and we're dead men now.
Roselo. I'm not Otavio, nor his shadow'd self.
Julia. Who art thou, then?
Roselo. Roselo Montes.
Julia. Roselo?
Roselo. Dost doubt?
Julia. Some token give in proof.

Roselo then goes on to say that *Anselmo* told him all about the potion that the Friar had sent to her. This, however, by no means allays *Julia's* mistrust, and she asks what was her last token to *Roselo;* he replies that it was a precious relic. Nor does this satisfy her, but she demands to know what present *Roselo* gave to her; again he tells her. Then she asks still further what was given the next day; with

equal readiness *Roselo* answers, 'the diamond jewel which doth clasp my plume'. *Julia* confesses that these proofs are 'most certain,' and yet she would like to know how she addressed her first letter to him. *Marin* has lost his patience by this time and breaks forth: 'More questions in this murky, musty place!' *Roselo*, however, answers glibly and correctly, and then *Julia* says, 'Approach, dear husband of my soul.' They are now anxious to leave the tomb, and *Roselo* appeals to *Julia* to devise the means.

Julia. It will be wise we still go well disguised;
So long as these sad ills pursue,
At the farm which my dear father owns,
Two labourers' dresses will be good masquerade. . . . .
Roselo. Let us forth, sweet Julia. . . .
O Fortune fair, upon our true love smile. [*Exeunt.*

Antonio, while waiting to receive from the Pope the dispensation for his marriage with *Dorotea*, decides to live in the neighbourhood of Verona, with his bride; and the fifth and last scene opens at a farm-house, where all is bustle and preparation in anticipation of *Antonio's* visit. *Anselmo*, *Roselo*, *Julia*, and *Marin* enter, disguised as villagers, with slouched hats, reaping-hooks, etc., and ask to be hired as servants, according to their several capacities. The young hostess welcomes them, and tells the reason of the unwonted stir.

Roselo (*apart to Julia.*) Hearest thou, sweet wife?
Julia (*apart to Roselo.*) Ah, sad, unhappy me!
Anselmo (*apart to Julia.*) Thy father, then, will wed again.
Thy patrimony lost, and I
Then left alone to pine without my Dorotea,
Whom I have loved since that sweet night
When mask'd we danced till morning's light.
Julia (*apart to Anselmo.*) Great Heaven ordaineth all things
As it will.

They separate, *Julia* to enter upon household duties, and *Roselo* and *Anselmo* to work in the fields.

Antonio immediately arrives, and, after some banter with the hostess on his approaching marriage, he is left alone; and, while wondering at the delay of *Dorotea* in joining him, and congratulating himself that his age restrains him from acting the impatient lover, a noise is heard above.

Preserve me, Heaven, what noise is that?
Sure 'tis the thunder's echo that I hear!
It seems as if the wheels of sound
Had snapp'd their axles, and in one dread crash
Tumbled in atoms to the earth.
The strength of blood is not so sound
In creeping age as 'tis in lusty youth;
My hair doth stand on end in truth.
Julia (*unseen above.*) Father, father!
Antonio. Great heavens, I know that voice, 'tis—
Julia. Father!
Antonio. 'Tis Julia's voice, or fear creates the sound.

Julia. Listen, ungrateful father mine,
If thou hast ears to hear; from out
Beyond the clouds of death I speak!
Antonio. It is, indeed, my Julia's voice!
Julia. Hast thou forgotten all, that thou canst doubt
Thy daughter's voice?
Antonio. Where art thou, child, and what thy wish?
Julia. From the bright world of seraphim I come
To hold discourse with thee.
Antonio. Sweet child, thy words I hear, but seeming night
Doth cheat me of thy face the sight.
Julia. Darest thou look upon the form I bear?
Antonio. No, I should die; speak, say on.
Julia. 'Twas thee alone who caused my death.
Antonio. I caused thy death, oh, heavens! how!
Julia. Didst not seek to wed me 'gainst my will?

Julia then proceeds to tell her father of her love and secret marriage. Whereupon her father shifts the blame on her, for not having come to him and confessed all, and that he never could have held out against her showers of tears. Julia pleads that 'bewildered joys imagined dangers dark,' and she preferred death.

But, father, thou wilt wedded be anon:
Accept a daughter's prayers. I'd have
Thee wed, forgetting me and all my faults;
But should my memory fragrance hold,
Forgive my husband, and in peace remain
For my poor sake; oh! seek not to destroy
The heart I love, or at each coming night
I'll hover o'er thy couch with torment, till the light
Compels me to be gone.

After having told her father that her husband's name is *Roselo Montes*, she bids him farewell. *Antonio* calls after her that, for her sake, he will hold *Roselo* as a son for evermore.

Teobaldo, Dorotea, Count Paris, and soldiers with halberds enter, guarding *Anselmo, Roselo*, and *Marin* as prisoners.

Teobaldo, greatly excited, tells how *Roselo* was discovered, in spite of his disguise, and wishes at once to decide upon the manner of his death.

Consider we anon what death he dies;
Shall he be tied both hand and foot
To yonder tree, and each an arrow shoot?
Or will you slay him with your sword or gun?
Speak, Antonio, and let the deed be done!'

Antonio, to their astonishment, says that *Roselo* must not die; and then relates what *Julia's* spirit 'from just above the roof' had told him, and winds up with urgently begging *Teobaldo* to give his daughter *Dorotea* to *Roselo*, so that peace may be confirmed between the rival houses. *Count Paris* also joins his entreaties to those of *Antonio*; *Teobaldo* replies,

If peace by heaven thus shall be ordain'd,
Roselo, take her as thy wife.

Enter JULIA.

Julia. No, not so; wouldst thou, traitor,
Wed two wives?

To the exclamations of wonder that burst from all, *Julia* replies, that 'she is alive and in the flesh,' and that her death was only simulated.

Roselo. Once rescued from the grave, she's twice
My wedded wife.

Count. And then twice over should she wedded be.

Antonio. My hand, Roselo; and to thee, dear child,
My arms.

Julia. Wait, dear father, first my cousin there
Shall have the husband of her choice.

Teobaldo. And who is he, I pray?

Julia. Anselmo.

Anselmo. And that is me; I am prepared
With list of all my virtues, gold, and gems,
And lands.

Antonio. Enough, let's join their hands.

Marin. And I, with all my virtues, where
Shall I find one my cares to share,
The fright I had upon that awful day,
When I dragg'd forth from death yon mortal clay.

Julia. Celia is thine; a thousand ducats, too.

Roselo. Good senators, here, I pray 'tis understood
The Castelvines ends in happiest mood.

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